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Will Erect Museum

Although no site has as yet been selected and no definite building plans formulated, a report comes from reliable sources that the Museum of Modern Art, which since its founding has been located in the Heckscher Building, New York, will move into its own building within the next two or three years. It is expected that a drive for public support will be inaugurated in the fall with the object of financing the building. Added impetus was given the project by the will of Lizzie P. Bliss, vice-president of the museum, who died last March. Miss Bliss left a large part of her collection of modern art to the institution on condition that it acquires its own building within the next three years.

The museum, which was conceived as a home for works of the modern school to act as a feeder for the Metropolitan Museum, already has the nucleus of a collection in storage, and many other works have been promised to it when exhibition space is available. Besides the Bliss bequest there are five pieces of sculpture by Maillol, one by Lembach, one by Despiau, a painting by Paul Klee, a portfolio of lithographs by modern German artists and paintings by Preston Dickinson, Edward Hopper and Kenneth Hayes Miller, among others.

Exhibition plans for next season include a showing of modern architecture of all countries, comprising plans, models and drawings; an "old and new" exhibition of Coptic, Persian and primitive art, arranged with modern works to show where artists of today get their inspiration; a one-man show by Diego Rivera; and a one-man show of either Matisse or Picasso.

"Rationalist" Architecture

The Italian architects participating in the second exhibition of "rational architecture" in Milan agreed in a manifesto to cease the imitation of old forms and to co-operate in creating a new style based on new needs and standards. Italy heretofore has been one of the most conservative countries.

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America the Center

Diego Rivera, Mexican artist, who has been acclaimed one of the foremost mural painters in the world, on his return to Mexico after a seven months' stay in the United States was of the opinion, according to the *Christian Science Monitor*, that the artistic center of the world will gradually be shifted from Europe to America.

He said: "I believe that in the United States the moment has come that there will commence artistic overflow and gradually the art center of the world will be moved from Europe to America.

"I was able on my visit to the United States to perceive the falseness of the popular belief that there are no great painters in that country. There is much talent, especially among the youths, and there are some real masters; but they all must struggle against the Europeanism of the public."

Rivera during his stay painted murals on the walls of the Stock Exchange Luncheon Club in San Francisco and at the California School of Fine Arts. He returned to Mexico upon the request of President Ortiz Rubio to complete his historical murals in the National Palace before September 16, Mexico's independence day. Rivera confesses to a great love for fresco painting, which he explained is rather an expensive pastime in that it costs him much more than he is paid for it.

Washington Portraits

Although the first President of the United States was spared facing a barrage of cameramen every time he stepped into public view, hundreds of photographs are being made of George Washington now for the Washington Bicentennial Commission in charge of the nation-wide celebration of the two hundredth anniversary of his birth in 1932.

The commission now has 6,000 pictures taken from portraits painted from life by Gilbert Stuart, John Trumbull, Charles Willson Peale, Rembrandt Peale and others, as well as from pen and ink drawings, pastels, water colors, statuary and even the portrait painted on stone by Rembrandt Peale. Arrangements have been made to obtain a photograph of a portrait of Washington on Chinese porcelain at the Metropolitan Museum of Art.

This photographic collection depicts the Father of his Country in every phase and walk of life from the time he was a young surveyor through his inauguration as President. It includes copies of many Currier and Ives prints, one of which, recently discovered, shows Washington in full Masonic regalia.

Additions are being made daily to this collection. At the end of the celebration it will then be turned over to the federal government.

Water Tank Prizes Awarded

The Chicago Bridge and Iron Works which recently sponsored a competition for designs to transform the ugly steel water tanks that surround buildings into things of beauty, has announced the following prize winners: First prize (\$2,000), Eugene Voita, Chicago; second (\$1,000), F. D. Chapman and C. M. Goldman, Evanston, Ill.; third, (\$500), Howard W. Vader, Chicago. All the winners are graduates or undergraduates of the Armour Institute of Technology whose architectural school is housed in the Art Institute of Chicago building. The winning designs, together with others submitted in the competition, are now on view in the Burnham Library of Architecture there.

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No. 19

Newport to Test the Connoisseurship of Crowninshield, Editor



"Madame Hébuterne," by Modigliani.



"A Town in France," by Segonzac.

Newport is to see, from Aug. 6 to August 20, a comprehensive exhibition of contemporary French art lent by one of America's most discriminating modern collectors, Frank Crowninshield, editor of *Vanity Fair* and one of the organizers of the Modern Museum in New York. The show, according to Harrison S. Morris, president of the Newport Art Association, will be particularly rich in the work of Segonzac and Despiau. Twelve Segonzac can-
vases and a similar number of Despiau bronzes will be included in the hundred or so items. Among the other painters in the catalogue will be Picasso, Braque, Matisse, Derain, Pascin, Raoul Dufy, Bonnard, Modigliani, Rouault, Gromaire, Kisling, Masereel and Forain; and among the sculptors, Degas and Maillol. There will be a few water colors and pastels, and a group of lithographs and etchings.

The object is to give the Summer residents of Newport a chance to study the principal currents in contemporary French art.

Mr. Crowninshield's connoisseurship has been described by Helen Appleton Read in an article in *Vogue*. After saying that he has been editor of *Vanity Fair* for 15 years (it is now 16), she says: "In its pages he has maintained a policy of sophisticated informedness that has been a reflection of his own inquiring, seeking attitude toward life. This attitude, it would seem, has been like Walter Pater's when he said: 'What we have to do is to be forever curiously testing new opinions and courting new impressions; never acquiescing in facile orthodoxy. . . . While all melts under our feet,

we may well catch any exquisite passion or any contribution to knowledge that seems, by a lifted horizon, to set the spirit free for a moment; or any stirring of the senses, strange dyes, strange colours and curious odours, or work of the artists' hands"—a quotation that might serve admirably as a motto to all potential collectors of modern art.

"Mr. Crowninshield's ability to sense the psychological moment when new ideas and new forms in art are emerging from unpopular radicalism, because they are unfamiliar, to recognizable and so acceptable expressions of the spirit of the age, is a species of clairvoyance that has proved an important asset in assembling his collection, which . . . though it is little more than four years old (this was in 1930), is regarded as one of the outstanding groups of contemporary French art in this country. . . .

"His interest in new movements in art was an important factor in breaking down the provincialism of American aesthetic opinion. . . . The works of Picasso, Matisse, Derain, Brancusi, Marie Laurencin, and other French masters appeared in *Vanity Fair* when, even in France, all but the liberals were still regarding the 'modernist' painters as something a little like wild beasts. Similarly, such Americans as Rockwell Kent, Edward Hopper, John Carroll, George Bellows, and Eugene Speicher appeared in its pages when these masters were as yet but little known. . . . And, to bring the instances down to more recent displays of vanguardism—if such a phrase is permissible—we may cite his championship of, and writings

on, the Mexican renaissance (Covarrubias, Orozco, Jean Charlot, and Diego Rivera) as well as his presentation of the ill-starred Modigliani, the accomplished and suave Segonzac, and the classically remote Despiau. . . .

"His 30 Despiau bronzes and his 20 Segonzac paintings and water colors are the largest groups of the works of these artists to be found in any American collection or perhaps in Europe. It may be inferred that, when he is stirred by some special quality in an artist's work, he is not merely content with two or three representative examples, but prefers to be surrounded and immersed in the quality that they express.

"Despiau and Segonzac are the key-notes of the collection. At first thought, it might seem as if these artists appealed to very different emotions—that a taste that reacts to Segonzac's opulent, romantic interpretation of the modern point of view could not respond to the serene, unstylized Hellenism of a Despiau portrait or nude. But an analysis of the attributes of these two men finds a meeting-point that makes their inclusion in the same collection a logical and coherent expression of taste. In both of them, lyricism and romanticism are expressed in accomplished and humanly understandable terms."

After observing that Mr. Crowninshield's collection does not "give the impression of extreme modernity," Mrs. Read says: "This should make out a good case for modern French art with the recalcitrant few who still persist in their belief that all such art is only a neurotic form of perversion or charlatanism."

Opportunity

The latest big commercial institution to become interested in the development of art understanding and art appreciation is Sears, Roebuck & Co., which has just announced the taking over of the National Art Center in Washington, D. C. It is the aim to stage notable exhibitions of American art. The undertaking is altruistic and in no sense commercial, because no charge will be made for wall space, lighting or any other purpose, and sales will be made without commission. Artists, sculptors and designers will have to pay for nothing but packing and transportation. The director is Theo. J. Morgan, well known artist, who has given up painting to manage the project. The undertaking will be operated under the Home Construction Division of the concern.

The National Art Center is located in a beautiful building on Washington's "Fifth avenue" — at 1106 Connecticut avenue, N. W., at the corner of L street. The institution, as conceived in 1921 and as operated through 1923, was an idealistic undertaking, and its ideals will be carried out by Sears, Roebuck & Co. Its objectives were:

"To promote, stimulate and guide toward practical expression the artistic sense of the American people; to maintain in the national capital suitable quarters for exhibition purposes, lectures, musical and dramatic performances; to encourage the publication and circulation of news, suggestions and discussions relating to the arts in every form; to promote reciprocal art exhibitions with other countries."

The art galleries are equipped as a combination exhibition floor and auditorium, with a stage and appurtenances for plays, lectures, musical recitals, etc. Besides paintings and sculptures, there will be shown ceramics, the finer industrial arts, and all varieties of art productions. There will be special galleries for water colors and prints. Exhibitions will run for 15 days, and there will be pre-views for a selected list of art patrons. A large reception room will accommodate social events.

The interest of Sears, Roebuck & Co. in art comes natural. Julius Rosenwald, of Chicago, who has given millions to museums, is president, and his son, Lessing J. Rosenwald, of Philadelphia, one of the country's most discriminating art collectors, is a vice president.

Boris Deutsch Works Sold

Edward Duff Balken, assistant director of Carnegie Institute, Pittsburgh, has purchased, through the Marie Harriman Gallery of New York, a painting by Boris Deutsch of Los Angeles called "Head of a Young Girl." The Los Angeles Museum has received as a gift from a Colorado collector the artist's "Head of a Young Woman."

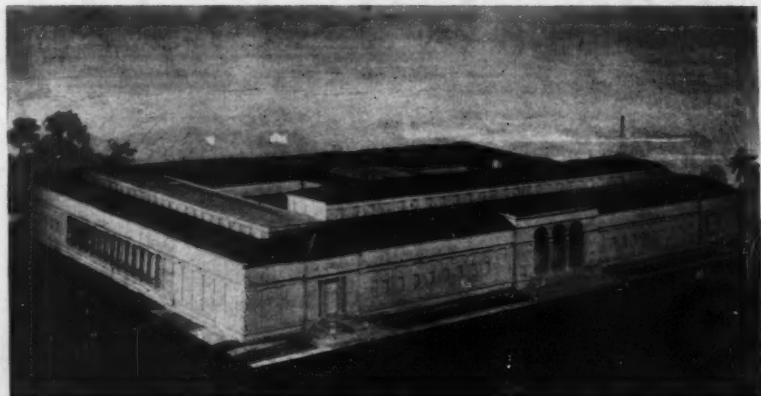
A Play Called "Whistler"

"Whistler," a play by Pauline Hopkins and Sarah Curry, is now being tried out "in the provinces" and will open in New York this fall. It is described as a "romance, with a comedy turn, more or less intimately associated with the life of the great American artist, although by no means represented as authentic biography."

Dabo's Argentine Lectures

Leon Dabo, eminent American painter, has been engaged by the Argentine government to give a series of lectures at Buenos Aires. The artist is an accomplished linguist, speaking several languages fluently, and will address his Argentine audiences in Spanish.

Los Angeles to Realize Its Museum Dream



Los Angeles Museum, as It Will Look When Completed.

Los Angeles probably has the greatest opportunity of all American cities to show advancement in appreciation of the fine arts during the next few years. Its museum, today only one-eighth completed, has almost unlimited resources to draw on, holding the unique position of being owned and supported, not by the municipality, but by the county of Los Angeles, with a population of about 2,200,000. In view of comparative records, Los Angeles is the home of more wealth than all save three counties in the United States, exceeding the country around Detroit and Philadelphia and being outranked only by New York, Chicago and Boston.

Until recently Los Angeles has been comparatively backward in its public art collections, due largely to lack of the fostering influence of a coordinating group of art patrons. Only two old masters belong to the museum. Now, local pride has been aroused. The post of curator has been created and H. M. Kurtzworth appointed to fill it. Under him and the director, Dr. W. A. Bryan, plans are being formulated to build up the collections and to obtain the enlargement of the museum according to the original plans, so that ultimately it will cover two entire city blocks and will house art treasures worthy of the community it serves. Mr. Kurtzworth has outlined the situation for *THE ART DIGEST*.

Ralph H. Booth's Bequest

The will of Ralph H. Booth, millionaire Detroit publisher and art patron, who died early in July, left \$200,000 to the Detroit Museum of Art Founders Society, the entire principal and income to be spent within 100 years for works of art to be given to the Detroit Art Institute.

Mr. Booth was one of the biggest factors in the development of art appreciation in Detroit. Prior to 1930, when he became minister to Denmark, he was president of the Detroit arts commission. In his lifetime he presented many notable works to the Institute.

Kansan's Art Sold in East

"Kansas Wheat Ranch," by John Steuart Curry, young Kansas artist, reproduced in *THE ART DIGEST*, 15th December, 1930, has just been acquired by Charles F. Stein, Jr., Baltimore collector, from the Ferargil Galleries, New York. When exhibited last winter this canvas was pronounced one of Curry's finest interpretations of his native scene. Another recent buyer is Mrs. Harry Payne Whitney, who has taken four of his paintings for her museum.

"In contrast with most museums where there are often ample funds for collections but not for running expenses and overhead, the Los Angeles Museum is in an enviable position. Being supported by the county, bequests and gifts can be devoted to the upbuilding of collections rather than upkeep.

"The situation calls for a definite plan to meet the art needs of Los Angeles, not only as the expression of a most active creative community but in leading the way for a wider use of the arts in everyday American life. The museum is the art clearing house for the other cities of the county, and it must help these cities to become centers of art, and in themselves to be museums of architecture, gardening, mural painting, sculpture and all the decorative arts and industries which enrich life.

"The art collections of the museum are therefore being assembled on a plan of practical inspirational value, rather than on the 'art for art's sake' formula of yesterday. This means that the collections will cover the whole field of man's significant art activity. Fortunately, through the gifts of Preston Harrison, the collections have begun where art begins for us — among the artists of today — and now other gifts are coming in to give balance.

"There are many groups and many talented people here in all the arts; enough wealth, too. All that is needed is some coordinating influence. The museum should provide this."

Old Master Drawings

When Dr. Hofstede de Groot, noted art expert and connoisseur, died last year at The Hague, among the art properties he left was an important collection of drawings by Dutch masters of the XVIIth century. It included an amazing group by Rembrandt, the greater part of which he bequeathed to his native town, Groningen, and to the Rijksmuseum at Amsterdam. The other parts of his collection, comprising 20 original drawings by Rembrandt and from 200 to 300 by other masters, will be sold at auction next Fall by C. G. Boerner at Leipzig. Many of the finer drawings were republished by Tauchnitz in 1923.

Pendant Coming to America

The renaissance pendant, known as the "Canning Jewel" and attributed to Benvenuto Cellini, was sold at a Sotheby auction in London for approximately \$50,000. Blatt & Sons, London antique dealers, were the purchasers. According to the firm the pendant was acquired for an American collector and will eventually go to a United States museum.

A Naval Hero



"Commodore Lewis Warrington," by Rembrandt Peale.

The Art Institute of Minneapolis has added to its collection of early American portraits a splendid work by Rembrandt Peale (1778-1860), a representation of Commodore Lewis Warrington (1783-1851), one of the heroes of the early naval history of the United States. The painting, regarded as one of the finest Rembrandt Peales in existence, was acquired from the Ehrich Galleries of New York, and came direct from Warrington's descendants in Washington, D. C. With it went a sword engraved: "Presented to Lewis Warrington by the Crew of the Frigate United States in July, 1813."

After graduating from William and Mary College, in Virginia, Warrington received a midshipman's warrant in 1800 and subsequently participated in all the American manoeuvres against the piratical rulers of the Barbary Coast. His advancement in the navy was rapid, and in 1813, as commander of the Peacock, he captured the British man-of-war *Empress* without losing a man. For many years he was chief of the Ordnance Bureau in Washington.

They Left "a Souvenir"

When the American alumni of the Ecole des Beaux Arts of Paris chartered the liner "American Banker" for their recent visit to Europe, the artist members agreed to paint a group of murals for the ship's Social Hall, under the direction of George Wharton Edwards. Of the 20 murals which now decorate the room, Mr. Edwards painted one scene, "The Port of Roscoff, Brittany," occupying four panels. Tony Sarg, noted illustrator and marionette creator, is responsible for four others.

One member of the group made a "conservative estimate" that the "American Banker" now has "\$25,000 worth of paintings done on those panels." The Paris edition of the New York *Herald Tribune* quoted a member of the crew: "When and if the ship is ever sold it will have to be cut up in squares and auctioned as art."

Milan Gets International

The Fifth International Exhibition of Decorative and Modern Industrial Arts will be held from April to October, 1933, in Milan, instead of at the Royal Palace at Monza, as heretofore. The Italian government believes the greater accessibility will greatly increase the attendance. A department will be devoted to architecture, particularly of the residential type.

Philadelphia Art Alliance to Build Gallery



Architect's Drawing of Philadelphia Art Alliance's New Gallery.

The Philadelphia Art Alliance announces plans for the building of an auditorium and art gallery on the site adjoining the present building, 251 South 18th St. Excavation will be begun immediately, and it is expected the work will be completed in the early Winter. W. Pope Barney is the architect. The expansion committee includes the president, Col. Samuel P. Wetherill, Jr., J. Howard Reber and C. L. Borie, Jr.

According to a statement made by Clara R. Mason, executive secretary of the Alliance, the new gallery, which will be comparable in size and facilities with the Grand Central Art Galleries of New York, will enable the Art Alliance, a non-profit institution, to present adequately the work of the most important American painters, sculptors, print makers and craftsmen, and to bring to Philadelphia important national exhibitions, in which field the city has been handicapped by limited facilities. Also the new gallery will give the Alliance ample space to present the best work of Philadelphia artists. Critics and art lovers agree that the new gallery will add greatly to the city's prestige as an art center.

A Courtauld Gift

Through the generosity of William J. Stephen L. and Miss S. Renée Courtauld, the Fitzwilliams Museum at Cambridge, England, will be able to show its many treasures and valuable bequests to much greater advantage than hitherto in eight fine new galleries.

The details of the fabric, showcases and furniture were designed by A. Dunbar Smith, architect. According to Frank Rutter in the London *Sunday Times*, the system of lighting seems to be the best yet devised. The large picture gallery has been divided into bays, thus breaking up the "deadening effect of a long gallery" and permitting individual pictures and groups to have more concentrated attention. For the first time in a public gallery "Gaboon mahogany" has been used as a wall covering and this feature is described as forming a harmonious background for the pic-

The structure will be of simple architecture, 60 by 140 feet, and will be lighted from above by a glass roof of diffusing properties, especially manufactured.

The growth of the Art Alliance has been natural and logical and has afforded an ever widening service to Philadelphia. The idea of the organization was conceived in 1915 by Christine Wetherill Stevenson, who interested a number of her friends and established the first Art Alliance in one room at 1709 Chestnut St. The next stage of development came when the Alliance moved to two residences on Walnut Street during the period of the World War. Interest in the organization grew to such an extent that it was necessary to provide additional facilities and the property at 1827 Walnut Street was purchased. Growth still continued rapidly as the Art Alliance gratified the artists' needs of the community, and in 1926 the present location at 251 South 18th Street was acquired.

There is sentiment in the fact that this location was for many years the home of the founder, Mrs. Stevenson. In the room which is now known as the members' room, the Art Alliance was born.

tures and tending to increase the luminosity and airiness of the galleries.

Two of the ground floor galleries are occupied temporarily by a loan exhibition of silver plate from various colleges which has not been seen collectively since 1895. The other two house the Glaisher Bequest of English pottery prior to the industrial period, as well as continental earthenware, stoneware and porcelain. This section houses a collection of ceramics which cannot be equalled in England outside of the British Museum and the Victoria and Albert.

It was another member of the Courtauld family, Samuel, who gave the National Gallery a great collection of modern paintings and who recently endowed the Courtauld Institute at the University of London for the training of experts and curators of art.

THE ART DIGEST presents without bias the art news and opinion of the world.

Chicago Sets an Example in One-Man Shows



"Midnight," by Ivan Le Lorraine Albright.

The Art Institute of Chicago is pointing the way whereby the large museums of the nation can render a real service to young American artists—placing their creative work before the public. During the dull Summer months and lasting until Oct. 11, the East Wing of the Institute has been given over to a series of 11 one-man shows by young Chicago artists. The display is a colorful one, in which many contrasts are offered. Each is given full representation, so that his art may receive an honest judgment.

Included are the bright, decorative work of Edgar Miller; the tropical paintings done in the Virgin Islands by Davenport Griffen; Frederic Tellander's large, colorful canvases of Parisian and Chicago street scenes; W. Vladimir Rousseff's quiet pastorals; the African and French paintings of the Baer twins, George and Martin; the sombre, old master-like conceptions of Ivan LeLorraine Albright; Beatrice Levy's Kentucky landscapes; the substantial, solidly painted canvases of Constantine Pougialis; and the water colors of Mrs. Anita Willets Burnham and Carol-Lou Burnham, a pictorial

record of their two-year trip around the world.

"Midnight," by Albright, herewith reproduced, created a sensation when shown in the 35th annual exhibition by Artists of Chicago and Vicinity last season. It represents a young dancer after finishing her act. The picture was painted at Laguna Beach, Cal., and the model was a niece of the Duke of Northumberland, Lady Frances Curie Milburne, who was taking part in amateur theatricals there. The press bulletin of the Chicago Art Institute said: "The modelling of this young woman is remarkable. There is a sculptural quality about the painting that gives the arms, bosom and legs a genuine third dimensional quality. But there is something peculiar and individual about the painting which arrests the visitor at once. It is the color. There is only one painter in the United States using that strange color and that meticulous technique. He is Ivan Le Lorraine Albright, who lives with his father (a painter) and twin brother (a sculptor) at Warrenville, a suburb of Chicago."

THE ART DIGEST will gladly try to find any work of art desired by a reader.

A Drive Succeeds

The Galerie Beaux Arts in San Francisco conducted a campaign for lay members in order that it might expand its activities in the season of 1931-32. Beatrice Judd Ryan, the manager, and Noel Sullivan, the president, hoped that the goal of 250 new lay members (in three classes of \$10, \$25 and \$100 each) would be reached, but, in spite of the depression, the expansion committee headed by Ralph C. Lee obtained more than 300.

The gallery will be closed during part of August for renovation, and will then open with an exhibition by invited young artists who are not members of the Beaux Arts but will be picked from San Francisco, Los Angeles and San Diego. Out of this group one artist will be chosen for a one-man show to be held later in the season. In this way the gallery hopes to encourage the younger artists of California and find from among their number some new talent.

Another part of the expansion program will be the holding of an annual exhibition by Beaux Arts members in some other center, and Mrs. Ryan is now making a tour embracing Reno, Nev., and the southern part of California in order to find a promising location for this exhibition next Winter.

The Beaux Arts members feel encouraged by the fact that in the season of 1930-31 the gallery's sales amounted to \$500 more than during the preceding season. The institution was organized in 1924 by Beatrice Judd Ryan and incorporated in 1930. It is run by a board of directors, headed by Mr. Sullivan, the president, and consisting of Samuel Kahn, Alan Lowrey, Frank Van Sloun, Ray Boynton, H. O. Albright and Ralph C. Lee.

"Art is a social thing," said the Galerie Beaux Arts prospectus for lay members. "Impossible without the artist, it cannot flourish without the patron."

National and Local

Sidney Bell, Oregon's best known portrait painter, recently gave an exhibition and reception in his Portland studio and more than 400 attended. In connection with the reception, Mrs. Florence Marsh, chairman of the Portland and Oregon Chapter of the American Artists Professional League, made known some of the activities of the chapter in championing the state's own artists.

While the Oregon legislature was in session, Mrs. Marsh urged that Mr. Bell be given the commission to paint the portraits of the Oregon governors. The chapter was concerned because the legislature was considering an artist, "who was not so favorably known and who did not pay taxes in the state or elsewhere." Mr. Bell has already executed the portraits of two former governors—James Withycombe and Walter M. Pierce. Thus the fight which the League is waging to have official portraits of the President and other national officials done by American artists has taken on a local aspect.

Sultans' Jewels Shown

A spacious hall in the Seraglio Palace in Istanbul is now open for the display of jewels worn by the sultans and their wives. Many of them are so rich in precious stones and so beautiful of design that they can be compared only with the fabulous treasures described in the old Turkish fairy tales. There are watches covered with stones, a collection of prayer crowns made of diamonds, and many other priceless jewels.

Stella's Show

After three years of absence from America, during which time he has kept mainly out of the public eye, Joseph Stella in June and July held an exhibition of 22 of his new paintings at the Galerie Jeune Peinture in Paris which caused a commotion among French critics. He may return to New York next season.

Stella has been to Northern Africa and the pictures inspired by this trip proved the feature of his Paris show. The critic of *Chanticleer* said he was "a singular artist,—singular, meaning original. He is able to show us the strangest of visions from the strangest of worlds. An impassioned traveler, he has visited Africa this time, and that which he has brought back is extraordinary in color and composition. The Africa of Joseph Stella does not resemble that of French artists. He has been able to see the detail of extraordinary things. These he has arranged with a vibrant and well chosen palette. Truly, Stella is a strange colorist."

Don Brown in the *Paris Herald Tribune* called the show "one of the most important expositions of American art ever held in Paris," and added:

"Rich and striking in color and powerful and varied in composition, the paintings shown by Stella strike an entirely new note in art as it is known in Paris. In his subject matter, he ranges from American landscapes through views of Paris to exotic compositions from Italy and Northern Africa. . . .

"Most Americans interested in art are familiar with Stella's work, but it came as a revelation to the French. . . . He shows an absolute mastery of form and color, achieving strange glowing blues and reds and brilliant yellows which seem brighter than gold.

"A piece of pure fantasy which attracted attention at the vernissage is called 'The Song of the Nightingale.' Before a landscape shaded deeply in blue, slim white lines rise from the top of a tree, curving over gracefully and breaking into stardust. These lines are Stella's interpretation of the music of the nightingale. Another painting that stood out is of a gigantic, exotic lily of pale blue, growing on the surface of a lake on which swims a black swan. Stella's stern mastery of form and color makes such romantic subjects completely real and convincing. His exhibit is an event in Paris art circles."

Chicago's El Greco

An article by James O'Donnell Bennett in the *Chicago Tribune*, "A Layman Views Art Institute's Rare Paintings," in which he lavishly praises the "Assumption of the Virgin" by El Greco, caused hundreds of people to turn their steps to the Art Institute to view this famous painting.

Robert Harshe, director of the Institute, on being asked which was the greatest painting among the world's great ones owned by the museum, said of the El Greco, in "tones hushed with awe," according to Mr. Bennett: "Probably the greatest painting in America!"

This "Assumption," through the diligent efforts of Mary Cassatt in appealing to a group of prominent Chicago citizens to raise \$40,000, was acquired 25 years ago by the Art Institute. Nine years after the purchase was made, Mrs. Nancy Sprague undertook the obligation of payment and presented it to the Institute as a memorial to Albert Arnold Sprague.

Today this El Greco might bring a million dollars at auction. The director of the Prado in Madrid said a few months ago that he would rather have Chicago's El Greco back in Spain than any other picture that has left his country.

Painting Symbolizes the Weird Fancy of Poe



"Over the Mountains of the Moon," by Natalie Macdonald Hall.

On special exhibition at the Brooklyn Museum this Summer is a striking painting by Natalie Macdonald Hall, which has a fascination for lovers of Poe. Many artists in the last century have undertaken to interpret the weird and mysterious flights of the poet's fancy. Mrs. Hall's painting takes for its theme the lines from "Eldorado" in which the "pilgrim shadow"

tells the weary knight how to find the object of his quest.

*Gaily bedight
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.*

*But he grew old—
This knight so bold—
And o'er his heart a shadow
Fell as he found
No spot of ground
That looked like Eldorado.*

*And, as his strength
Failed him at length,
He met a pilgrim shadow.
"Shadow," said he,
"Where can it be—
This land of Eldorado?"*

*Over the mountains
Of the Moon,
Down the Valley of Shadow,
Ride, boldly ride,"
The shade replied,
"If you seek for Eldorado."*

"Over the Mountains of the Moon" is something more than an interpretation. It is an imaginative work symbolical of the limitless musings of Poe. Technically it is of interest to artists because it seems unconsciously to present most of the fundamental elements of dynamic symmetry. Its strong diagonal cut by vertical and horizontal lines at the center gives the painting a basic area from which other points of the composition pivot symmetrically. The artist is the daughter of the late C. H. L. Macdonald, for 25 years a portrait painter in Washington, D. C., and Ada Sommers Love, also an artist.

Artists Win Fight

The artists of the Delaware Valley school, often called the New Hope school, are safe in their painters' paradise for another five years, having won a partial victory in the fight to prevent the beautiful canal that parallels the river from being drained and turned into a roaring motor highway for "unseeing tourists."

There was no way to stop the bill which the Lehigh Navigation Company, owners of the canal, had put through the Pennsylvania legislature by an almost unanimous vote before the people knew what was happening. But the cause of the artists and beauty lovers was put before Governor Pinchot and, before signing the bill, he made the company agree to maintain the canal for another five years, at the end of which time the commonwealth can convert it into a 40-mile-long state park or a highway, at its option. It is hoped that sentiment, by that time, will compel the former plan.

The Lehigh Navigation Company is not releasing the upper section of the old canal. This part of the waterway provides power that earns the company \$95,000 a year. It was the lower 40 miles, over which it had to maintain bridges for motor trucks instead of the old-time wagon bridges, that it wanted to release, and it is this stretch that has been beautified by the artists with their homes and studios.

Calder Tells How He Conceived Ericsson



Figure of *Leif Ericsson* by Stirling Calder.

Stirling Calder, American sculptor, has completed the model for his monument to Leif Ericsson, discoverer of the North American continent, which is to be the gift of the United States to Iceland to commemorate the 1,000th anniversary of the Althing, or Icelandic parliament (930 A. D.). In gilded bronze, ten feet high, on a pedestal fifteen feet high, it will stand on a hill commanding the harbor of Reykjavik. The pedestal is a formalized rendering of the prow of a Viking ship, and the statue acts as figurehead. In designing it Mr. Calder had the advice of the architect, Harvey Wiley Corbett.

The sculptor, before setting to work on the monument, drew up the following note on its conception, which will be of particular interest to the art world as revealing the method whereby he solved his problem:

"Leif Ericsson, as I read the brief passages in which he figures, was an exceptional man, navigator, ambassador and philosopher. He was not a political explorer, and quickly vanishes from the written page after he has done his work. The scant space devoted to Leif is easily explained. The writers of the sagas had no conception of the magnitude, only now being appraised, of his discoveries. Nor could he himself have had but the slightest conception of it. The works of man are fortuitously great. He was famous for two deeds. First as the foremost navigator of his age, with the discovery of the North American continent as a culminating feat, and then as the bearer of the mandate of the Norse king, Olaf Tryggvason, who had embraced Christianity, christened Leif, and sent him forth from Norway bearing the royal mandate to Christianize Greenland, the island settled by Leif's father, Eric the Red. Both voyages are closely linked together in all the histories, and sometimes combined.

"These adventures accomplished, he seems to have been content to live the mighty chief of authority, commanding respect and perhaps love in his community. He won the esteem of his contemporaries and his title 'Lucky' suggests affectionate admiration. In the violent age in



Model for *Leif Ericsson* Monument.

which he lived, no violence is recorded of him, which is a very remarkable fact, indicative of spiritual power. The imagination is stirred by the unique character of the man. A brave man and a peaceful, son of a violent father, Eric the Red. His age was one of extreme action, unrest and war. 'Forward' was the word. A continued putting out from the wild island in the Arctic Sea—to everywhere and nowhere—and then America!

"My problem is to design a statue of this great seaman, and to mount it on a pedestal. I believe that statue and pedestal to be effective must be unified in design while the chief interest is focussed on the heroic figure. I have analyzed the character of the Norse Viking ships in which the upward rake of the prow is so important, and shall design a granite pedestal of the greatest simplification of sheer lines and surfaces. On this I shall place the hero, Leif Ericsson, the primitive navigator, the humane, the wise. He himself will be the figure head of his path-making ship, standing eagerly, well braced on seaman's legs, on the slanting deck, clothed in Viking mail, helmet and cloak—a long handled axe held close in his right hand, his left grasping a crucifix. In the brooding superstition of that age and race, this may be his fetish, his seaman's mascot of courage and humanity. . . . He was the first humane Norseman mentioned in the sagas. His rescue of a shipwrecked crew at sea is recorded, an unprecedented action in his day. I shall portray him as a young man, as ruggedly beautiful as I can think. A hero inspired to intrepid helpfulness."

A Gallery Innovation

Something new in art gallery methods is being tried by the D. Caz-Delbo Galleries, New York. Each day during the Summer between 2 and 5 o'clock Mr. Caz-Delbo will give informal talks on the art of making etchings, drypoints, lithographs, aquatints, mezzotints, etc., and on the newest tendencies in modern French art. The gallery will be accessible evenings to visitors by special appointment.

Remade

The M. H. de Young Memorial Museum in Golden Gate Park, San Francisco, which has a greater attendance than any other American museum, is now in a position to justify this distinction. Lloyd La Page Rollins soon after he became director of the California Palace of the Legion of Honor was made director also of the de Young Museum, with the agreement that he was to be given carte blanche to remove and replace objects of art in an effort to end the institution's odium as the worst museum in the United States.

It has now been reopened, transformed after months of labor. A new unit, consisting of seventeen exhibition rooms, gives the institution forty-five display galleries, with a floor space of nearly two and three-quarter acres.

Heretofore the most worth-while objects in the museum consisted of relics of early California and the far West, while the art objects, and especially the paintings, were of such wretched quality that San Francisco was ashamed of them. Now emphasis will be placed on the decorative and graphic arts, while the great galleries at the California Palace of the Legion of Honor will be devoted mainly to the so-called "fine arts" of painting and sculpture. No hard and fast line will be drawn, however. The de Young Museum is easy of access, near the center of the city, while the Palace is more remotely situated in Lincoln Park, overlooking the Pacific.

The new installation includes the best things in the museum's permanent collection, to which have been added several important loan exhibits. These include the collection of Russian icons, from the XIth century to the XIXth, which has been touring the country; an assemblage of Russian Soviet posters; a collection of Persian art from the Demotte Galleries of New York; a group of Luristan bronzes from the Stora Galleries of New York; a selection of European textiles from the XVth century to the XIXth, from the Elsberg collection of New York.

Several galleries are filled with furniture supplied by San Francisco dealers and California collectors. William Randolph Hearst has lent scores of examples from his collection in San Francisco, San Mateo and New York.

Two galleries are devoted to Oriental arts and crafts. Others are given over to originals and reproductions of ancient sculpture, from Egypt and Assyria to Greece and Rome. There are two galleries of ecclesiastical material, a room of Victorian costumes, a huge gallery of arms and war relics, two galleries of ship models and marine material, four galleries of the arts and crafts of the American Indian and the aborigines of the South Seas and Polynesia, and several rooms of Colonial and Early American material. There are a dozen period rooms, completely furnished, ending with a modernist living room.

Although emphasis is laid on the decorative arts, paintings are not neglected, and there are five galleries devoted to works dating from the Renaissance to the present day. One gallery will always be filled with the work of contemporary California artists.

The art writers of San Francisco have paid high tribute to Mr. Rollins.

Carter Harrison Writes Catalogue

Nineteen canvases of the contemporary French school, from the private collection of Oscar F. Mayer, are being exhibited at the Art Institute of Chicago. Carter H. Harrison has compiled a catalogue of these important works with interesting notes on the artists represented.

Clarke Auction

Arrangements are being made by the City Bank Farmers Trust Company of New York to break up the famous Thomas B. Clarke collection of early American portraits. A late announcement states that unless some institution or private collector bids \$1,250,000 for the collection as a unit in the near future, the 164 paintings will be sold individually at auction at the American Art Association-Anderson Galleries next season. The City Bank Farmers Trust Company, executors of Mr. Clarke's will, feels that it cannot postpone settlement of the estate.

The collection covers the history of American painting from the very beginning until well into the XIXth century. Because of its great historical value, it was felt the collection should find a permanent home in the National Gallery at Washington or in some large Eastern university. Mr. Clarke's will provided that the paintings be sold as a unit if possible. On June 15 they were offered at auction with an upset price of \$1,250,000. This minimum was not met. It is said one big collector authorized his dealer to bid \$1,000,000.

Although some authorities have said the Clarke collection's greatest value is in its unity, it is believed in art circles the average price per painting at auction will be extremely high.

Two of the "high lights" are the "Vaughan" portrait of Washington by Gilbert Stuart, and the portrait of Governor Bellingham of Massachusetts, painted in 1641 and said to be the earliest known native portrait. Among those whose portraits are included are Abraham Lincoln, Alexander Hamilton, Daniel Webster, Andrew Jackson, Stephen Foster, John Howard Payne and Nathaniel Hawthorne. Twenty-eight of the paintings are by Gilbert Stuart.

The tragedy of the breaking up of the collection was treated editorially by the press. The Brooklyn *Eagle*: "Mr. Clarke bought with discrimination and good judgment . . . A collection of this kind should properly be housed in a public gallery where the evolution of American portrait painting can be studied by artists and students and by lovers of art."

A "Dollar Show"

At the Art Center, New York, an exhibition of artistic household accessories, called "What a Dollar Can Buy," is being held through the summer. Flower pots, pewter bowls, glass vases, bottles and linens are included in the colorful display. Though many articles are below the "dollar mark," nothing shown goes above. The late John Cotton Dana of the Newark Museum originated this type of exhibition, proving that art and wealth can be divorced.

The "Dollar Show" supplements the series of "Budgeted Interiors" which are on view at the Art Center until Sept. 12.

Lorado Taft in a Film

Lorado Taft, distinguished American sculptor and author of the "History of American Sculpture," made his debut as a movie actor in a one-reel film, which is being distributed by the United States Bureau of Mines. This motion picture, "Construction that Endures," features the uses of concrete for durability in

A Picture of the Old School Finds a Buyer



"The Game," by Henri De Mance.

Painting of the old school won new recognition in the recent sale to a New York collector, Dr. Grete Stohr, of Henri De Mance's "The Game." On looking at the picture, one's mind naturally turns to the artist's teacher Franz von Lenbach 1836-1904, and the days when Bismarck ruled Germany.

De Mance, who has passed many years of his life in America, punctuated by summers at Sorrento, Italy, was born in Hamburg 60 years

ago. Coming to this country, he established himself as both figure painter and landscapist. In the days when the west bank of the Hudson was devoted to fine vineyards he painted "Grapes on the Hudson," and this work is now the property of the Schiller Museum at Marbach.

He will hold an exhibition in New York next season, when the art world will have a chance to escape for an hour from modernism.

artistic work as well as in general construction and shows Mr. Taft working on the original model of his Blackhawk monument which was built entirely of concrete and erected under his direction in 1911. The Buckingham Fountain, another of Mr. Taft's statues in which con-

crete plays an important part, is also shown. Copies of this film for exhibition purposes may be obtained from the Pittsburgh Experiment Station of the United States Bureau of Mines, Pittsburgh, Pa., without charge except for transportation.

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Toledo Museum Acquires a Famous Henner

Jean Jacques Henner, French painter (1829-1905) whose nudes posed in idealistic landscapes proved so captivating to his contemporaries, is now represented in the permanent collection of the Toledo Museum of Art by his universally known "Mary Magdalen at the Tomb of Our Savior," which hung for many years in the Metropolitan Museum. It is a gift of Arthur J. Secor, president of the museum.

Typical of Henner's treatment of classical and religious subjects, his "Magdalen" has a haunting beauty and spirituality of appeal that make it popular. It is signed—dated 1880, at the height of the artist's career. Many reproductions have made it one of the best known paintings in America.

The Toledo Museum News contained some interesting notes on Henner's life: "Henner arrived in Paris in the midst of the ineffectual but exciting revolution of 1848 (abdication of Louis Philippe). He supported himself by doing portraits at a few francs each, and before long received a scholarship. Ten years later he was awarded the Prix de Rome. While in Italy he worked conscientiously, drawing, painting and studying the old masters. In 1861 he journeyed to Venice and was caught in the spell of Correggio and Giorgione. During this period he also began to paint those Magdalens and other nude figures enshrouded in mysterious atmosphere, from which he derived his chief fame. He continued also to paint strong portraits, chiefly of men.

"In 1864 he returned from Rome to Paris. His pictures sent to the Salon had previously gained him a medal, and other awards were his in quick succession. His medal-winning picture of 1866 did not please him and he destroyed it, to be reproached by Manet for having destroyed the best picture he had ever done. From the time of his return from Rome, Henner was a successful artist. His pictures



"Mary Magdalen at the Tomb of Our Savior," by Jean Jacques Henner.

were admitted to the salons, they were acquired for the Luxembourg and the provincial museums, and he found many private purchasers not only in Europe but also across the Atlantic.

"Henner lived through a very interesting period in the history of France. . . . The Revolution and Napoleonic era, with its admiration for the cold formalism of the Romans, had halted the luscious painting of the flesh. David, leader of the Classicists, finding his inspiration in antique marbles, had in his painting turned flesh to stone. Henner, inspired by the work of Correggio, set for himself the task of turning art back to the painting of real flesh, vibrant in light against deep shadow."

Protection

A recent court decision in Germany is of interest to all creators of artistic property throughout the world, and especially to architects.

Moritz Ernst Lesser, a Berlin architect, designed the Eden hotel in Berlin, which is considered to possess artistic value. Recently the owner had the hotel rebuilt and enlarged by another architect. Lesser thereupon brought action, accusing the owner of having changed the building without his opinion and permission. The court ruled that no building of artistic value could be changed without the permission of its architect. The owner can sell the building, he can even tear it down, but under this ruling he is not allowed to make any changes without the permission of its creator.

A Museum of Tombs

Through the decision of the Stamboul municipality to create a Museum of Tombs, it is believed that important contributions to the history of Turkey will be brought to light. Because the Moslem faith forbade the reproduction of living creatures, Turkish artists were compelled to turn their art toward decoration, and especially to calligraphy. As a result many interesting facts concerning the lives of famous Turks have been cut into marble.

The municipality plans to take tombs possessing historical value and place them in the museum.

Italian Art

Birmingham, Alabama, is to have a comprehensive exhibition of Italian art. Conceived in the idea of "nurturing a feeling of international friendship between the United States and Italy, based upon mutual understanding of their national ideals and aspirations in the field of art," it has been the aim to assemble a truly representative collection, ancient and modern.

The display will be held in the public library from Sept. 1 to Oct. 31, under the patronage of the Italian ambassador, Nobile Giacomo de Martino. The names of many distinguished men and women appear on the various committees. J. C. Catanzano is chairman of the executive committee; Samuel L. Earle, vice-chairman; A. R. Passavant, secretary; Joseph Maggio, treasurer, and H. E. Wheeler, curator.

There will be paintings, sculpture, and prints by contemporary Italian and Italian-American artists, originals and copies of old masters, old Italian prints, tapestries, porcelains, pottery, linens, laces and antique furniture. Other sections will be devoted to music, history and literature. A pageant, the musical numbers selected from the best works of the Italian composers, will be given in one of the Birmingham theatres.

A Cezanne Doubles in Value

In the face of world wide "bad times" modern works of art continue to be a safe investment, judging from prices at a recent Paris art sale. Cézanne's "La Vie des Champs," appraised at \$2,000, was sold for \$4,124, or more than double.

Barnard's Victory

The affair of George Gray Barnard and the city of New York has ended. The sculptor and his models for a great war memorial arch once intended for the park which John D. Rockefeller gave the municipality on Fort Washington Heights are back in the sculptor's original studio, near the Cloisters, where the plans were conceived. This is on the property of the multi-millionaire art patron, who bought the museum of Gothic art from Mr. Barnard and presented it to the Metropolitan Museum of Art. The rental will be \$1,200 a year. The huge barn in which the models were housed and which served the sculptor as a studio will now be demolished by the park department.

Most important of all, however, is the fact that Mr. Barnard, by the removal of the Cloisters to the park, is to have a site for the erection of his war monument. On this plot, 200 feet square, he will erect a huge granite wall, 150 feet high and 70 feet wide, as a background that will shut off the view of New York apartment houses. This wall will be faced with blue glass mosaic adorned with stars. Against it will be an arch 45 feet in circumference, rising like a rainbow and executed in rainbow colors. From either base there will be figures of refugees and immortals "trudging up seeking to surmount the havoc of war." Under the rainbow will be a symbolic figure carried out in glass mosaic blocked with marble. The work, Mr. Barnard estimates, will take seven or eight years. He is now 68 years old.

It is announced that Mr. Rockefeller has arranged for a Barnard Museum at Swarthmore, Pa., which will house 200 pieces of the sculptor's work.

The People's Taste

The circulating library of full-color reproductions of well-known paintings maintained by the Newark Museum for home decoration has now reached a total of 1,000 prints. Begun more than 25 years ago by the late John Cotton Dana as part of his policy of making art easily available to the public, the collection has become one of the most popular features of the museum's service. Last year the loans mounted into the hundreds.

During the past few years there has been an increased vogue for the moderns, the museum reports, and it was to satisfy this demand that a majority of the recent additions have been selected from that school. The seasons have a direct influence on the loans. Prints of the Sistine Madonna are prime favorites around Christmas; in the Fall the landscapes of Corot and Constable are popular; in the Spring Van Gogh's flower subjects are actively sought.

The Washington Quarter

A \$1,500 prize has been offered to the sculptor of the winning design for the new 25 cent coin to be issued next year by the Treasury Department in commemoration of the 200th anniversary of the birth of George Washington.

This will be a coin of regular issue, and must comply with the law stipulating that it shall bear the image of Washington. Particulars can be had from the Treasury Department.

Roerich Museum to Expand

The trustees of the Roerich Museum, New York, have announced the purchase of a building adjoining the present museum. They intend to utilize it for the expansion of the museum's activities.

Will Metropolitan Now Buy Modern Art?



"Tables for Ladies," by Edward Hopper.

The purchase by the Metropolitan Museum of Art of Edward Hopper's "Tables for Ladies," a New York subject depicting the interior of a cafeteria as seen from the street through the front window, has led the *New York Times* to ask whether the museum "has become more receptive than heretofore toward so-called modern art."

"Tables for Ladies," the *Times* remarks, reflects "an aspect of New York life of today, and is more contemporary in spirit than paintings the museum has been wont to acquire."

West's Birthplace

The Benjamin West Society is in process of founding. It will promote the restoration of the house on the campus of Swarthmore College, Pennsylvania, in which the painter was born, and its conversion into a museum of American art from Colonial times to the present day.

The society's president is Dr. Frank Aydelotte, who is also president of Swarthmore College, and the director is Frederic Newlin Price, head of the Ferargil Galleries, New York. Charles F. Jenkins is vice president, Lucia N. Valentine secretary, Leonard C. Ashton treasurer, and Alfred M. Brooks curator. Already there are 225 charter members, scores of them prominent in the art world.

Benjamin West was born at Swarthmore, Pa., then called Springfield, in 1738. He had a long career. During the American Revolution

The paper calls attention to the fact that Mr. Hopper was one of the first group of American artists to be represented in the Museum of Modern Art after its opening in 1929.

"For years," says the *Times*, "the Metropolitan Museum has been attacked by followers of so-called modern art as being ultra-conservative and oblivious of contemporary trends in painting. While other American museums have acquired examples of what is termed the more advanced art, the Metropolitan has confined its purchases largely to paintings of earlier schools."

he was historical painter to King George III, in 1792 he succeeded Reynolds as president of the Royal Academy. He died in 1820.

The Benjamin West Society already has acquired 10 West paintings and more than 200 drawings. When the birthplace is converted into a gallery it will be filled with a miscellaneous American collection, including many works by contemporaries.

Maryland Institute Plans

Hans Schuler, director of the Maryland Institute, who is spending the Summer in Europe, has planned several important exhibitions in 1931-32 for the main gallery and the print room of the institute. A number of accessions have recently been made to the permanent collection, including several pieces of Chesapeake pottery, some Japanese wrought iron, and several examples of Oriental vases and ivory carvings.

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'Painting Gone Mad'

The past year saw the conservatives return with renewed vigor to the war against their traditional foes—the moderns. Books, magazine articles, press news and editorials in record quantity were placed before the art reading public. Probably the most bitter of these attacks against modernism came from the very birthplace of the school, Paris. Camille Mauclair, famous French critic and author of numerous books on art, wrote a series of articles for *Figaro*, stating the case against modernism. These articles proved so sensational that Frank L. Emanuel has translated them into English and assembled them in a booklet, "Painting Gone Mad." Isaac Pitman & Sons are the publishers. Outstanding excerpts follow:

"Degas had foresight when with a growl he gave the advice, 'Do something less easy than painting.' It has, in fact, become so easy that it is captured at the first assault by mere beginners, and yet, despite appearances, it is so timid! Where then will these revolutionaries finish up, they who have broken down the gates of mouldy academism? . . . Such fierce inno-

vators are they that one would think them ashamed to use the same brushes, canvases and colors as have been used during the past seven centuries. Yet they ignore the greater part of the bold methods of the old masters. While they must have recourse as retrograde passeists to such out-of-date tools at the same time they endlessly repeat the old subjects, which they turn and turn about as though they were old clothes! In place of the anaemic academic nymph they give us the leper or the victim of elephantiasis; for the old chocolate-box genre subject they substitute a scene in a circus or bar, and think themselves very daring for having replaced the helmet with a cap. They plaster the lot either with a blobby impasto like a badly-cooked pudding, or with a poly-chrome gravy. They are incapable of inventing anything really stirring.

"These 'wild-men' are nothing but poor tired animals, anaemics, fit to frighten the bourgeois in a circus booth, at whose doors the managers tub-thump while cracking the whip of advertisement; they create an illusion but will end up in unheroic descents by the back steps. The real lions, Titian, Rubens and Delacroix roared in a far different key.

"Academic painting died for having desired to impose international-code recipes for beauty; the study of the female nude, for instance, copied in all the art schools by students in every country in defiance of the hereditary ideals of their race. 'Wild-man,' or Sur-realist, painting will die for having attempted to impose a type of malformation and of international ugliness, suppressing ethical characteristics and aspirations, and excluding Nature in order to favor a sort of geometrical hallucination, as easily producible in Rio or Warsaw as in Paris.

"Just as Bolshevism shows itself to be yet more unrelenting than Tsarism, so this new Academism is more rigorous than the old. . . . Having declared war on normal art, considered by them to be 'bourgeois,' all those who are, or pretend to be, on the extreme left, on principle make it their duty to admire more and more such paintings as tend more and more to the left—even if they cannot understand them. They carry the picture-dealers, as well as the snobs and traffickers who are the curb-stone dealers on the stock exchange of art.

"Is it really hiding oneself away in a sterile passism and being unjust towards our own times and blind to new forms of beauty which are offered by modernity, if one refuses with annoyance and disgust the pictures that are acclaimed to us: the screaming landscapes, the manufacturing suburbs plastered with mud and vari-colored blobs, nudes emitting from a human tripe-factory, ape-like females and odalisques from a country fair, still lifes (nature mortes) more dead-drunk than dead, so upset are they; and all those stupidities and horrors which, even if we avoid the ultra-modern galleries, follow us into the streets shouting the rights of ugliness from a hundred shop windows?

"The time has come to be done with fear about the matter; sophism has lasted long enough. To start with there is no Ancient Art and no Modern Art; there are fine works and failures. In sound art, glorious and everlasting, the masterpieces bear no dates; . . . while that which is bad, the oddities of both academists and cubists, result in a dead level of nullity. Our times are full of new beauties that it is our duty and to our interest to discover; and nothing would be more illogical, or more sad to frown at than the epoch to which destiny has allotted us. But why should we be forced to agree that any such beauties are expressed by such types of painting as are presented to us by dishonest bluffers, merely because they are 'modern.' . . ."

The older generation of artists was, according to Mauclair, 'blotted out in a cloud of dust, under the proclamations of ignorance deified, in the cult of the idol Epinal, of Negro art, of the colored puzzle, in the bankruptcy of taste and the triumph of ugliness, in the apotheosis of the drawings of paranoïdes; and the victims of locomotor ataxia. They did not realize that they had arrived at the period in art of the mere apple, and of the bottle on the dirty serviette, the age of the stupid and muddled still-life, a period from which perhaps we shall be delivered less quickly than we were from the Greeks and the Romans, the age of upside-down academism, as devoid of originality as, and more implacable than, the older one, banishing anyone who would dare put a nose in the middle of a face. . . .

"We can only find a remedy for the existing state of affairs through a moral reaction setting in among the younger men, making them feel that they have been deceived by twenty years of disorder and bombastic theorizing that have made of painting, once so full of glory, a mere manufacture of idiotic objects, heaped up in the market place awaiting a crash."

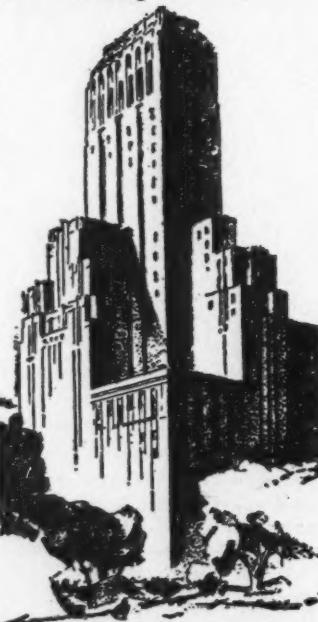
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"Revolt Is Life"

Balancing the attacks on modernism in "Painting Gone Mad," by Camille Mauclair, in another column, THE ART DIGEST reprints an article written by Urbici Soler for the San Francisco *Chronicle*, in which the distinguished Spanish sculptor advances the view that "revolt is the life blood of all art." Soler, who has done busts of many of the world's notables, is now in the United States studying Indian types.

"I believe," he wrote, "in restlessness in the arts. I believe in the continual shift of standards. The disposition toward revolt is essential to artistic vitality. It is the personality of the artist expressing itself, grasping aspects of the world about it and giving them a fresh form."

"Of what use is the so-called art that slavishly schools itself in the traditions of older artists, perfects a polished and skillful technique, and imitates the appearance of nature as earlier art has done? Nature itself is more interesting than the conventional purely imitative art. An artist may paint your picture so 'perfectly' that the portrait is apparently an exact replica of yourself, but he really communicates nothing. One can find greater interest in looking at you in the flesh. To me this sort of art is no art at all."

"No, the purpose of art is not to look at nature with plain simple eyes and transcribe it. One must look 'through the corner of one's eyes,' as the Spanish say."

"To me Picasso is the ideal representative of the quality of the artist. He makes new discoveries in nature. He imposes his own idea of his own feeling on what he is portraying. The result is always the revelation of unsuspecting aspects of nature. His work of art is therefore a creation, something spontaneous, like a song or a poem of an old-time troubadour."

"This kind of artist is the revolutionist in the sense of the word as I have used it. He is not a revolutionist for the sake of making trouble, and he does not depart from conventions just to make an impression. He creates something new because he is himself. If he is slavish to conventions he is not expressing himself. He is expressing nothing. In the end, really, a man is either an artist or he is not. . . .

"I find the art situation in San Francisco highly interesting. There are good artists, strong personalities, but not enough of them. Some day, as the city's culture grows older and more seasoned, there will be many groups marshaled behind many leaders, instead of the more or less single group that exists at present. . . .

"Abroad the conventional artists usually have official recognition and are given command of the academies. The individual spirits are on the outside. Here the independent artists seem to have full opportunity to bring forth the personal qualities of the younger minds. On this fact alone I am willing to base an optimism regarding the future of sculpture and painting in San Francisco."

Plans New Gallery

A new gallery will be opened in the environs of New York's Washington Square, at 22 East 11th Street, by Miss Margit Varga about November 1.

Miss Varga, 23 years old, is an artist, but she will not exhibit any of her own paintings at the new gallery. Her aim, she says, is to

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Patriots of '76 Put Bayonets in This Canvas



"Captain William Stoddard," by Robert Feke. Showing Bayonet Thrusts.



"Captain William Stoddard (1717-1778)," by Robert Feke (1705-1750). Restored.

This portrait of Capt. William Stoddard (1717-1778), a Rhode Islander, was painted when he was 21 years old. Long afterwards, when he was nearly 60, and his home was invaded by soldiers of the Continental army, the patriots, because he was hated for his Tory sympathies, thrust their bayonets into the painting. Not long ago, when Robert C. Vose, Boston art dealer, purchased it from his descendants in Rhode Island, it still bore these bayonet marks. After restoration and cleaning it came out as a typical example of the work of Robert Feke, who is generally considered to have been the best painter in the colonies before Copley.

A yellow and faded inscription on the back

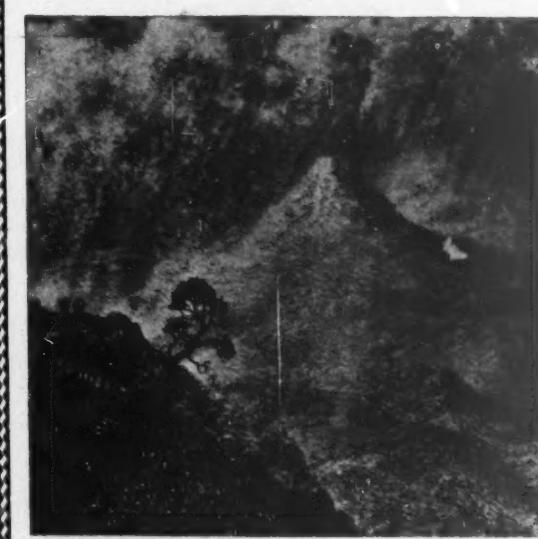
establish a place for the exhibition of individualistic art purchasable by those of modest means and of a size and type suitable for a modern small apartment. She intends to provide a place where artists slightly known or unknown,

of the canvas told briefly the story of Capt. Stoddard and explained the bayonet thrusts. "The scar on cheek," says the writing, "was received in a fight with Indians." Evidently this mark was prized by the sitter, for the artist rendered it realistically on his canvas instead of glossing it over.

Feke, who was born at Oyster Bay, L. I., in 1705, and who died in Bermuda in 1750, is one of the rarest of colonial painters. Few of his works are in public collections, most of those that survive being held in the families for which they were made. He is known to have painted in Newport, Boston, New York and Philadelphia. Best known of his portraits are those of the Bowdins, owned by Bowdoin College, Brunswick, Maine.

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"Fernando A. Carter," by John C. Johansen.

Fernando A. Carter, director of the Syracuse Museum of Fine Arts for twenty years, died on July 16 at the age of 76, following a long illness. Mr. Carter was prominent in the art world both as a museum executive and as an artist. Perhaps the greatest monument to his activities as director is Syracuse's permanent collection of paintings exclusively by American artists. Mr. Carter founded this collection in 1910, at a time when European art far outranked American art in public esteem, and was the first American director to give native art such recognition. Today the collection is one of the most comprehensive of its kind in the United States.

Mr. Carter was born in Boston in 1855, and early turned to art, first studying at the Boston Art School and later in Europe. In 1910 he succeeded Dr. George F. Comfort, founder and first director of the museum. For a time he was an instructor in the College of Fine Arts of Syracuse University. Last October an exhibition of his work was held at the Syracuse Museum, in honor of the 20th anniversary of his directorship. His successor will not be appointed until Fall. In the meantime Anna W. Olmstead, assistant-director, will be in charge.

John C. Johansen's portrait of Mr. Carter has just been presented to the museum by Mrs. Marcella Higgins, a sister of the late director.

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Forain Is Dead

Jean Louis Forain, considered one of the greatest satirists in the history of French art, is dead (July 11) at the age of 79.

Born in 1852, the son of a Rheims house painter Forain was largely self taught, gaining his inspiration chiefly from Goya, Degas and Manet. Life, it has been said, was his best instructor. Although he achieved a full meed of fame from his paintings and etchings, Forain will probably be best remembered by future generations for his satirical cartoons on the life and manners of his day. For years these drawings, with a bit of pointed conservation beneath them, appeared in *Figaro* and various humorous magazines of Paris. War, politics, religion, crime, and the foibles of society furnished grist to the mill of Forain's caustic wit.

The New York *Times*: "Forain's many courtroom scenes have been likened to, and contrasted with, Daumier's. Some critics find a personal venom against lawyers in Daumier that is absent from Forain. Not that Forain is even remotely 'sweet.' Week after week he poured into the pages of *Figaro* satiric, corrosive comment upon the spectacle of manners. His soft lithographic crayon, 'flowing in a bland stream of line across the dull white page, tore away the veil that shelters us from things as they are.'

"A questioner who knew Forain's familiarity, through observance, with evil ways, asked him if corruption is found oftenest among those who have too much of the world's goods or among those with too little. 'Corruption?' he replied. 'It does not exist. With those on top it is neurasthenia. With those at the bottom it is hunger.'

Forain was president of the Society of French Humorists, a member of the Institute of France, the Royal Academy and a commander of the Legion of Honor. He won the Croix de Guerre with the citation of the Order of the Army during the World War.

Michael J. Mueller Dies

Death has ended the career of one of the Northwest's most promising young painters, Michael J. Mueller, professor of painting at the School of Architecture and Allied Arts of the University of Oregon. He died suddenly at Bend, Ore., where he was preparing a group of landscapes for an exhibition in New York next Fall. He was born in Durand, Wis., in 1893.

Mr. Mueller was a Prix de Rome man, having won the fellowship of the American Academy in Rome after graduating from the School of Fine Arts of Yale University. He had studied under Sergeant Kendall, Ezra Winter, Eugene Savage, Henry Rittenberg and Guy Pene DuBois.

The artist won first prize at the last Northwest annual at Seattle with his "Elizabeth Trumbo," which was reproduced in THE ART DIGEST's 1st November number, 1930.

May Danaher Is Dead

May Danaher, well known artist of the Southwest, teacher of art in Arkansas and in the Gloucester, Mass., summer colony, is dead. She had won prizes for her miniatures on porcelain and for her landscapes. She was president of the Little Rock, Ark., Fine Arts Club. She had studied with George Elmer Browne and Hugh Breckenridge.

Edward Gore Dunning Dead

Edward Gore Dunning, artist, aged 47, of Stamford, Conn., accidentally shot and killed himself in his studio. He had picked up his rifle with the intention of shooting a woodchuck that was destroying his flower garden.

Spencer Kills Self

Robert Spencer, N. A., internationally known member of the New Hope (Pa.) art colony, committed suicide on July 11 in his studio by shooting himself through the head. It is believed that nervous strain caused by overwork led the artist to take his life. For the past few months Mr. Spencer had been engaged on several portrait commissions in New York, commuting there each day from his home in New Hope. A brief note left by the artist, addressed "to my friends," asked them to "spend only a few moments" in his memory.

Robert Spencer was born in Howard, Neb., in 1879. He began his art studies at the National Academy of Design and later studied at the New York School of Art and with Chase, Henri, Garber, Louis Mora and Francis Jones. His paintings have been exhibited in all the nation's important shows and in Canada, Paris and London. Among the institutions which have placed examples of Mr. Spencer's art in their permanent collections are the Metropolitan Museum, Brooklyn Museum, Carnegie Institute, Art Institute of Chicago, Corcoran Gallery, Phillips Memorial Art Gallery and Detroit Institute of Arts.

Many prizes were awarded to Mr. Spencer. A few are: gold medal and \$1,000 purchase prize, Boston Art Club; third prize, Carnegie International, 1926; gold medal, Sesquicentennial Exposition, 1926; second Altman prize, National Academy, 1920 and 1921; second Hallgarten prize, National Academy, 1913; Jenny Sesnan gold medal, Pennsylvania Academy, 1915; Harris prize, Art Institute of Chicago. He was elected an Associate of the National Academy in 1914, and an Academician in 1920.

Mr. Spencer is survived by his widow, Margaret Fulton Spencer, painter and architect, and two daughters.

Etcher of Dunes Dead

Earl Howell Reed, famous for his etchings of the dunes around Chicago, is dead at the age of 68. He was for years a leader among Chicago artists. He was the author of several books on his beloved "Dunes Country," illustrated with his own etchings, and was a prime mover in the campaign which resulted in the establishment of the Dunes State Park by the Indiana legislature.

Mr. Reed was born in Geneva, Ill., in 1863. As a young man he worked as a reporter on the old Chicago *Times*. Examples of his art are in the collections of the Congressional Library at Washington, the New York Public Library, the Art Institute of Chicago and the museums of Toledo, Detroit and St. Louis. Mr. Reed is survived by two sons, Earl Howell Reed, Jr., head of the department of architecture of Armour Institute, and Collinsbert Reed.

Jose Tagarro, Painter, Dies

Jose Tagarro, Portuguese painter, died in Lisbon on July 12.

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Matisse in Review

The Georges Petit Gallery, for half a century one of the centers of art in Paris, has been remodeled and, under its new director, Etienne Bignou, has turned from the artists of the past to those of the contemporary school. Henri Matisse, considered France's "living old master," was given the honor of the first exhibition in the new galleries, being represented by a loan collection of 150 canvases and a large group of etchings and drawings. Although the show cannot correctly be called a retrospective one (Matisse is still in the full power of his creative genius), it bears many of the attributes of such a display. The exhibits date from the master's early days to the present, 1892 to 1931, giving an excellent opportunity to evaluate his art and to compare the various periods of his development.

While Matisse is termed one of the most national of artists, his popularity is practically world-wide. Besides the works owned in France, pictures were lent from Germany, England, Scotland, Switzerland and the United States. A few of the American collectors who sent examples are: Mr. and Mrs. Chester Dale, Mr. and Mrs. Samuel Lewisohn, Adolph Lewisohn, Stephen C. Clark, Mrs. Marie Harriman, A. Conger Goodyear, Etta Cone, and the art firms of Knoedler, Demotte and the Valentine Gallery.

Margaret Breuning, art critic of the *New York Post*, who attended the formal opening of the exhibition, wrote: "It was a natural choice to select Henri Matisse as the first artist, for he has long held a unique position of honor in French art, a position so widely recognized in other countries that he may be considered a universal artist, although no painter is more essentially of his race and his country. . . .

"It was not an apotheosis; Henri Matisse is not at the point where he is going to lay down his work and remove himself to any Olympian pedestal. But it was an occasion, one which marked the recognition of a man's long evolution of his innate genius into a matured expression of marked originality and power."

The English press was not far behind the French in devoting space to the exhibition. Perhaps the most significant of these comments came from the critic of the *London Times*: "Matisse is less intellectual than Picasso, but very much more of a painter. The theoretical movements which have affected the course of painting since Cézanne are implicit rather than evident in his work. There is, for instance, in many of his paintings, a hint of that development of cubism which aims at the realization of depth by the relations between superimposed planes of colour, but it is reduced to pictorial terms and is not exposed so as to speak diagrammatically. Like a true painter Matisse has taken theories in the pride of his brush and in his most abstract conceptions he never loses touch with painting."

"As regards derivations one would say that Matisse inherits a good deal from the French XVIIth century masters and that he has been strongly influenced by Oriental art. His immediate descent—if it can be traced—from the post-impressionist trio seems to be from Gauguin, with at the same time a light-handed application of the principles that Cézanne—the self-styled primitive of the movement—laboured at. Cézanne made easy would not be a bad description of those paintings of Matisse's such as 'Nu accoudé' and 'Femme mauresque,' in which a continuous movement of the 'volumes'

Novelist Undrapes "Venus" for a Book Jacket



"The Cnidian Venus," Modern Drapery.



"The Cnidian Venus," Unadorned.

Douglas Sladen, English author, has just brought out a new novel, "The Greek Slave." A few weeks ago he conceived the idea of using a real Greek slave girl on the jacket. The so-called "Cnidian Venus," one of the treasures of the vatican, was his choice. A drawback was that the statue, which is a copy of the lost Aphrodite at the bath which Praxiteles made in the IVth century B. C. for the people of Cnidus, using, as was customary, a slave model, had been equipped with draperies she

of form is attempted. It is at once evident that Matisse is primarily a colourist. . . .

"It is, one would say, in his ability to make colour 'sing' on its own account without disturbing the logic and coherence of the composition as a whole that Matisse goes beyond Cézanne. In the hands of Cézanne the constructive duty of colour was at some cost to its decorative joy. Also one might say that in finding the subject-matter of civilization adequate for the development of rhythmical pattern Matisse has bettered Gauguin.

"In spite of the repetition of subject-matter—odalisques, interiors at Nice, still-life compositions, and so on—there is no effect of monotony, every work by Matisse being the solution of a fresh artistic problem. This frequent return to similar themes in different conditions is evidence for, rather than against, his purely artistic originality and fertility. Though he is anything but a 'descriptive' painter, he delights in comment and comparisons—on the changes in the same coloured surface according to the angle presented to light, between objects as seen direct or through glass."

shouldn't have worn and given a right arm that any girl, free or bond, would have been ashamed of. No photograph, of course, existed of the statue as it was before modesty had obscured it, but Mr. Sladen found stored away in a corner of the basement of the British Museum a cast made before the soft metal drapery (copied from the Venus de Milo) and the wooden looking arm had been added.

Only one undisputed original work by Praxiteles is known to exist, the marble statue of Hermes carrying the infant Dionysus.

British Sculpture Medal

The silver medal "for the best work of the year by a British sculptor in any way exhibited to the public in London," which is awarded by the Royal Society of British Sculptors, has been awarded to Gilbert Bayes for his frieze, "Drama Through the Ages."

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Notable Tapestries in a Summer Exhibition



"Aeneas and Dido." Flemish Gothic Tapestry. XIVth Century.

The Summer is not being wasted by New York's newest art auction institution, the Na-

tional Art Galleries, which has staged a notable exhibition in its great gallery, the Rose Room of the Hotel Plaza, during the period when there are no public sales. During the seven weeks from April 16 to June 5 the concern held 11 sales in 16 sessions, whose proceeds were \$451,000. Many important auctions have been booked for next season.

A feature of the Summer exhibition, composed of objects that are offered at "private treaty" in behalf of their owners, is the Flemish Gothic tapestry reproduced above. Woven about the year 1450, it is a collector's piece, typical of the period. The composition represents Aeneas and Dido. At the upper left is a love scene between the two, at the lower left they enter Carthage on horseback, at the upper right Jupiter advises Aeneas to leave Carthage, and in the foreground Queen Dido kills herself. The predominating colors are sapphire blues, tans and reds.

Besides several other tapestries, the exhibition is rich in period furniture and objets d'art.

German Painter Killed

Prof. Hermann Hendrich, aged 74, a painter who has exhibited often in America and who painted the *Niebelungen Ring* for the Richard Wagner Memorial Hall at Koenigswinter, was killed July 18 when struck by a train at Schreiberhau, Germany.

RICHARD OWEN

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Art of France

It has now been definitely decided to feature French art in the next of the series of great exhibitions covering all the principal schools in the history of art, sponsored by the Royal Academy at Burlington House, London. Several of the ranking museum officials of France recently went to London for a conference with the sponsors, the object being to determine what pictures in French public collections are most necessary to insure the exhibition being a worthy successor to the Dutch, Flemish, Italian and Persian shows.

Both governments are co-operating with the exhibition committee to make the showing representative of all the more important phases of French art. Although no date has yet been set, it is expected that the opening will be in January as was the case with the preceding shows.

It will be interesting to see what part the modern school will play in the exhibition.

Taft Is Recovering

Lorado Taft overtaxed himself in working on figures for the new Louisiana State Capitol and for the Chicago world's fair, and the 71-year-old sculptor collapsed while giving a lecture at Muncie, Ind. After remaining in a hospital there for a week, he was taken to his home in Chicago, where he is rapidly recovering.

Impairment of heart action caused by the condition of the main muscle of that organ was the diagnosis of physicians. He had planned to sail for Egypt to rest.

British Museum Attendance

The British Museum's annual report, just out, shows that the number of visitors in 1930 rose to 1,201,639 from 1,191,758 the year before.

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Spanish Embargo

Sisley Huddleston, staff correspondent of the *Christian Science Monitor* reports that the Spanish government is taking new steps to stop the exodus of art treasures. He writes that during the past 50 years there has been a steady drain on the accumulated art of the country, especially through the churches, convents and monasteries, and that the problem in these days of unrest has become particularly acute.

He says further that problems in ethics are raised in the disposition of these treasures. First, when they belong to religious bodies, have the temporary trustees the moral right to dispose of such objects entrusted to their care? Second, should the dissemination of the world's art treasures be encouraged or restricted?

Although some maintain that it is better that Spanish art should be scattered through Europe and America, the authorities have determined to protect the patrimony of Spain, which is still exceedingly rich in art. It has been decided, therefore, that sales inside of Spain will be allowed in the future, but that they must be reported to the director of fine arts; and it has also been announced that the republic will intervene to prevent the destruction, alteration or inadequate restoration of buildings that are national and artistic landmarks.

Branch Museum a Success

The experiment in branch museums, conducted jointly by the Carnegie Corporation and the Pennsylvania Museum of Art in the western section of Philadelphia, seems to be an unqualified success. Since the first branch was opened in the Community Center in the Sixty-ninth Street quarter of the city, 45,000 persons have visited the exhibitions, averaging from 500 to 600 a day. An encouraging sign is the large proportion of business men who drop in for an hour or so to examine the paintings, prints and sculptures.

Under the direction of Philip N. Youz, the curator, the branch was opened on May 8, the exhibiting space being donated by John H. McClatchy, who also subscribed an additional \$30,000. The Carnegie Corporation advanced \$45,000. The object of the experiment is to ascertain whether branch museums might gain a popularity comparable to that of the branch libraries in the larger American cities. The experiment will extend over a five-year period.

St. Louis Sees the Art of Carl Milles



"Folke Filbyter," by Carl Milles.



Bronze Boar Modelled for Lord Melchett.

St. Louis is the scene of the most complete exhibition yet held in America of the art of Carl Milles, whom many critics believe to be the greatest sculptor of the generation following Rodin. More than 40 pieces, either originals or replicas of the sculptor's most famous works, such as the Poseidon Fountain in Göthenburg and the Folkunga Fountain in Linköping, have been especially assembled for this show at the City Art Museum. Nowhere except in Milles' own garden, Lidingö, in Stockholm, can such an array be seen.

Reproduced herewith are two of the exhibits: a boar, one of a pair designed for the terrace steps of Lord Melchett's estate, and the central figure of the great Folkunga Fountain, commemorating the legendary Swedish hero, Folke Filbyter, the progenitor of the royal Swedish house of Wasa. According to the legend, Folke by his harsh conduct toward the Church had earned the wrath of the monks, who spirited away his beloved grandson. Broken by his loss, the aged Folke spent the rest of his life wandering around Sweden on horseback, searching. Finally after 24 long years the dying

hero found his grandson serving as secretary to the King.

Meyric R. Rogers, the director, wrote of the Folke Filbyter in the museum's *Bulletin*: "The weary horse, swinging sideways to avoid uncertain footing, is balanced by an opposite swing of the superposed figure peering outward and downward as though searching the ground. The result is an effect of dynamic balance rather than static pose usually found in the treatment of the equestrian figure, and the entire composition creates an atmosphere of combined tragedy and power that is marvelously compelling."

Concerning Milles, Mr. Rogers wrote: "It may be asked what is essentially Swedish in Milles' work. Unfortunately there is little notable Swedish sculpture in the past with which to make comparison. Perhaps the strain of French blood coming from his mother's forebears has given him that sense of form which is usually considered as Latin. Perhaps the vigor and earthiness of his conceptions may spring from the same Scandinavian blood that ran in the Vikings and the Varangian guard, a blood that often shows a strange nostalgia for the southland as well as a love for its own northern gods."

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Among the Print Makers, Old and Modern

Romance of Early America Shown in Prints



"View of Spot where Gen. Hamilton Fell at Weehawken," by C. Ward after J. Ward.

Alexander Hamilton fought his fatal duel with Aaron Burr at Weehawken, N. J., on July 11, 1804. The engraving reproduced herewith shows the spot on the west bank of the Hudson where not only the great statesman, but also his eldest son, a boy of 20, went to their deaths "on the field of honor." Weehawken was a famous dueling ground in those days. This is one of the 119 early American prints selected from the collection of the Mabel Brady Garvan Institute of Arts and Crafts of Yale University, now on exhibition at the Metropolitan Mu-

seum. It was engraved by C. Ward after J. Ward, XIXth century American artist.

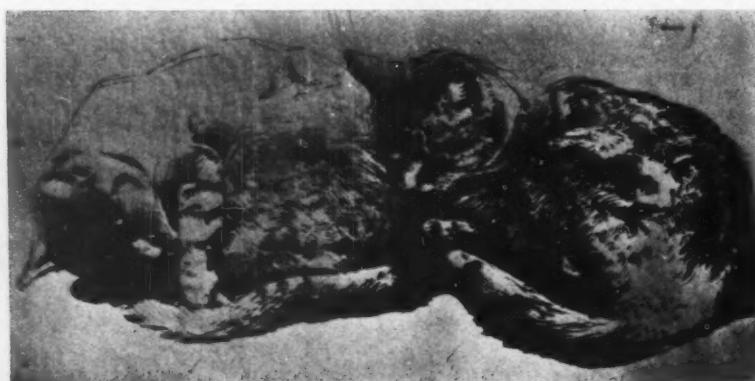
The Garvan collection of prints relating to American history runs the entire gamut of American romance and tradition, presenting graphically the historic scenes and the characters who played the leading roles. The current exhibition at the Metropolitan Museum is a result of the popular interest aroused when the prints were placed on view at the Library of Congress, Washington, from December until May.

They Purred Their Way to an Etcher's Heart

Since the founding of the Print Corner at Hingham Center, Mass., two cats, ten-year-old twins, have purred out a stately welcome to all visitors. When A. Hugh Fisher, well-known British etcher, returned to England from his visit to the United States about a year ago, he carried with him the pleasant memory of the greeting these two feline cronies had given him at the Print Corner. And so, "Bob-Cat and Leader-Cat" is the latest of the studies of the cat family to come from his etching needle. The print was included in this year's Royal Academy show, and vain old Leader, who has condescended to the caresses

of so many American artists and print lovers, found admirers and a purchaser across the Atlantic.

Mr. Fisher, true to his reputation for catholicity of interest, has also just published two studies of Italian peasant heads, "Old Marta" and "Geppetto," said by Campbell Dodgson of the British Museum to be perhaps his finest achievement to date, and a dry-point of "The Night Stair, Hexham Priory," in which velvety shadows play over the long stairs worn down by centuries of treading. Examples of Mr. Fisher's work are on view in the Print Corner's Summer show.



"Bob Cat and Leader Cat." Etching by A. Hugh Fisher.

Rarities in Prints

The Boston Museum made several important acquisitions from the European print auctions of the past season. From one of the Boerner sales at Leipzig the rare print, "Judgment Hall of Pilate," by an anonymous Florentine, dated about 1460, was bought. While parts of this print are known in several foreign collections, this is the only complete impression that has come to light.

To the museum's well-rounded collection of Dürer prints were added a first state of the "Triumphal Car of the Emperor Maximilian," in eight parts; and two woodcuts, "The Holy Family with Hares" and "Cain Slaying Abel." Both woodcuts are exceedingly early impressions and show the remarkable subtleties of the master's line in its original condition, with the block unworn by printing. Another prized purchase is an early mezzotint, "The Great Executioner," by the second artist to use the medium, Prince Rupert, son of Frederick V and a nephew of Charles I of England, whom he served in the civil wars of the Cromwellian period. It was Prince Rupert who introduced the process into England.

From the Rahr sale in Paris, the museum acquired one of the finest copies in existence of "The Schatzbehalter," printed at Nuremberg in 1491 by the great Anton Koberger. It is illustrated by 95 uncolored woodcuts by Michael Wohlgemuth, the master of Dürer. A first edition copy of the finest of all the Ulm woodcut books, Boccaccio's "De Mulieribus Claris," printed by Johan Zainer at Ulm in 1473, was also purchased by Henry P. Rossiter, curator of prints, who acted as the museum's representative at both sales. The Boccaccio is illustrated by 81 spirited woodcuts.

Prints at Fogg

The entire span of print making from the XVth century to the XIXth is represented in a Summer exhibition at the Fogg Art Museum, the exhibits coming from the museum's own rich collection. Fine examples of the delicate goldsmith-like work of the XVth century furnish a review of the art in its infancy, and splendid prints by Dürer, Holbein, Cranach, Lucas van Leyden and Marcantonio show the achievements of the giants of the following century.

The XVIIth century, marked by an extended use of the etching process, is well illustrated by prints by Ostade, Van Dyck, Claude Lorrain and Rembrandt, the latter's etchings comprising an important section of the show. Of the XVIIIth century artists who used the etching needle as a means of self-expression, there are included Canaletto, Tiepolo, Fragonard and Goya. In the XIXth century etching was revived by such Barbizon painters as Millet and Daubigny, and used most extensively by Legros, Haden, Meryon and Whistler. All these men are represented by important examples.

Lithography, a XIXth century process, provided a large section, with such artists as Chasseriau, Daumier, Delacroix and Ingres. The latter's lithograph of four members of the North family on one piece of paper is one of only a few such impressions known.

THE ART DIGEST will gladly try to locate any print desired by a reader, or obtain any information.

Among the Print Makers, Old and Modern

Carter H. Harrison Gives Chicago 40 Toulouse-Lautrec Prints



*"Ducarre aux Ambassadeurs,"
Toulouse-Lautrec.*



*"Yvette Guilbert," Lithograph by
Toulouse-Lautrec.*



*"Pour Toi," by Toulouse-Lautrec.
In Carter H. Harrison's Gift.*

Chicago now has a collection of prints by Toulouse-Lautrec which compares favorably with those of Paris, Bremen and Budapest. To the already extensive group given to the Art Institute of Chicago by Charles F. Glore, Carter H. Harrison has added 40 more. Thus through the generosity of these two patrons, supplemented by gifts from Walter S. Brewster and the Print and Drawing Club, the Institute possesses 163 examples of the work of the great French caricaturist.

The genius of Count Henri Toulouse-Lautrec lay in his ability to portray the character of his subjects with an understanding and precision that few have surpassed. Distortion was his favorite means of accenting certain phases of personality in his sitters—not always to their pleasure. The story is told that when Yvette Guilbert, the French concert-hall singer and dancer whom Lautrec continually sought as a model, objected to his distortion of her features, the artist replied: "Ma Chere, I don't

detail you. I totalize you." That expresses it.

The three prints from the Harrison gift, reproduced herewith, give an idea of the versatility of Toulouse-Lautrec. The famous Guilbert, in various poses, as well as the leading underworld characters of Paris during the artist's day (subjects which exerted a peculiar fascination over him), hang in review on the walls of the Institute—enough and more to judge the talent of Toulouse-Lautrec in the graphic medium.

De'Barbari Prints

Jacopo De'Barbari, court painter to Emperor Maximilian I and favorite of many of the great nobles of XVIth century Europe, is now represented in the print collection of the Cleveland Museum by three engravings—"Judith with the Head of Holofernes," "The Holy Family with St. Elizabeth," both acquired for the Dudley P. Allen Collection, and the "Sacrifice of Priapus," a gift of Ralph M. Coe. All are excellent impressions and among the best of the artist's early work.

Little is known of De'Barbari's early life, but it is assumed that he was born in Venice about 1450 and that he worked there until the close of that century, possibly receiving some of his early training under Bellini. Leona

Frassé, writing in the museum's *Bulletin*, gave a review of his life:

"In 1500 De'Barbari was appointed portrait and miniature painter to Emperor Maximilian I, and between the years 1500 and 1508 he was engaged principally in the services of the Emperor and other princes in various parts of Germany. Among his patrons were Frederick the Wise of Saxony, whom he served at Wittenberg, Naumberg, and Lochau during 1503 and 1505; the Duke and Duchess of Mecklenburg, whose portraits he painted in 1507; and Joachim I of Brandenburg at Frankfurt-an-der-Oder. Some time after 1507 Count Philip of Burgundy engaged his talents and he worked in his castle at Zuytborch together with the artist Mabuse. In 1510 he was in the service of the Archduchess Margaret, Regent of the Netherlands, as valet de chambre et peintre attache a la princesse; and in 1511 he was granted an annual pension of 100 livres for the remainder of his life by the Archduchess. His death must have occurred before 1516, for in the inventory of the Archduchess' pictures (1513-1516) he is referred to as the late Master Jacopo.

"De'Barbari's reputation rests largely on thirty engravings, ten of which are biblical subjects, the others taken mostly from classic and mythological legends. In addition, three woodcuts and a limited number of paintings are attributed to him. None of his prints are signed, but on them he used the Caduceus, which appears on all but three. Dates also are missing, and there is little to enable the scholar to arrange the engravings in chronological sequence."

Studios for "Artists Only"

An artists' dream has been realized in Paris with the completion in Montmartre of the "Maison des Artistes," which consists of four buildings erected on the four sides of a garden square and containing 250 studios (each with one or two bedrooms and a kitchen), besides an exhibition hall and a refectory. The studios are for the use of artists only. The state loaned the money at low rates and the city leased the land at a low rental.

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By DORIS ROSENTHAL

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The News and Opinion of Books on Art

Dealer, 1627

J. Duncé, a Belgian, likes to search old records. After spending months of research, he recently published a volume entitled "Picture Dealing in the Seventeenth Century at Antwerp; the Forchoudt Firm," which is replete with interest for collectors and dealers of the present day. The book is described by the *New York Times*:

"Forchoudt, a wood carver, came to Antwerp from Silesia, in the beginning of the seventeenth century. Forsaking art for picture dealing, he started business in 1627. He employed some of the 'old masters,' such as Jordaeus, Boeyermans, Quellin, etc., to turn out pictures for him in large numbers. Other artists were employed to make copies of older paintings, which, however, were scrupulously sold as copies and not as originals. He dealt in religious pictures and engravings, also in sketches, some of frivolous character."

"Carefully studying his customers, he sent the religious pictures to Spain; others went to Portugal, to France, Germany and Austria. Kings and princes were among his customers. Forchoudt built up his business on the principles of strict honesty. Copies were described and sold as such, and very soon trade increased to such a point that a French writer, La Pays, visiting Antwerp in 1660, wrote: 'Almost every house has a quantity of fine pictures, some have picture galleries, full of good works.'

"The authenticity of many an 'old master' can be confirmed by reference to the books and correspondence of the Forchoudt firm, which kept details of its sales. It is to be feared, also, that many copies, sold as such, since have been elevated to the rank of 'old masters.'

Jefferson, Architect

"Thomas Jefferson: Architect and Builder," by I. T. Frary, of the Cleveland Museum of Art (Garrett and Massie; Richmond), contains 96 plates of Jeffersonian buildings, drawings and plans for them, and text giving brief accounts of the buildings and interesting facts about Jefferson. This volume is a study of the less known side of the famous statesman.

The author has imparted to the text much of his own enthusiasm for the subject. This is the first book, moreover, which contains plates of all the buildings designed by and attributed to Jefferson, and should prove to be of value to the architect.

THE ART DIGEST will gladly search for any art publication, rare book or manuscript a subscriber may want. Address: 116 East 59th St., New York.

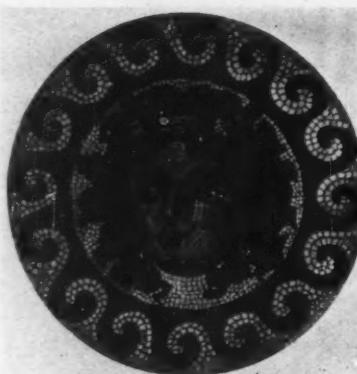
THE ART BOOK LEAGUE has been organized to review all art books of outstanding interest now published and all new ones as they come from the press. Monthly reports will be made by a committee of prominent artists and sent to all members of the League.

Each month one particular book will be selected as the outstanding art publication of the month. A number of other art books will be listed with a brief description of each made by the committee.

Members of the League will have the privilege of ordering any or all of the books listed at a discount of twenty-five per cent from the retail price. The annual membership fee is two dollars. Send your application for membership to

THE ART BOOK LEAGUE
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Divine



"Dionysus," from the Mosaic Floor of a Roman Villa at Corinth.

Unlike Americans of the XXth century, the ancient Greeks and Romans held Dionysus, god of wine, in great veneration. His likeness furnished a popular theme of decoration for public works and private homes. An expedition of the American School of Classical Studies at Athens, when recently excavating in Corinth under the direction of Professor Theodore Leslie Shear, discovered the above reproduced head of Dionysus, forming the center of a beautiful mosaic floor in a Roman villa. Professor Shear, who is chairman of the Department of Archaeology at Princeton University, acclaims this floor as "a masterpiece of technical craftsmanship," and dates it from the IIIrd or early IIInd century B. C.

The head of Dionysus, along with many other views of the magnificent floor, is reproduced in full color in Professor Shear's fifth volume on American archaeological research in Greece, "Corinth" (Harvard University Press; Cambridge, Mass.; \$10). The book is published in a limited edition of 400 copies, and is dedicated to the memory of Nora Jenkins Shear, who made the water color copies of the mosaics reproduced. Professor Shear regards these mosaics as works copied by Greek craftsmen from Greek paintings, since several of their characteristics can be associated with Pausias and the Sicyon school of painting of the fourth century B. C.

Art Book League

The Art Book League has been organized to facilitate the acquisition of books on art, with headquarters at 1860 Broadway, New York. Some of the benefits of the league are: furnishing art books to members at 25 per cent discount off the list price; recommending each month one book as the outstanding art publication during that period; and the issuing of a monthly report made by a committee of prominent artists. There is a small annual fee.

For July the book selected as outstanding was "Paint, Paintings and Restoration" by Dr. Maximilian Toch. Other books recommended were: "The History and Ideals of American Art" by Eugen Neuhaus, "Elementary Principles of Landscape Painting" by John F. Carlson, "Men of Art" by Thomas Craven, and "Modern Art—Why, What and How" by Henry Rankin Poore.

Dynamic Symmetry

Dynamic symmetry, an analytic system which Jay Hambidge brought to notice some years ago in explaining the method of measurement by means of areas whereby the ancient Greeks arrived at their ideal proportions, is coming into increased vogue with students of art. The latest book dealing with the subject is a monograph of 143 pages by Ernest Flagg, architect, who took the Parthenon as the basis for his calculations, "The Parthenon Naos," (Charles Scribner's Sons; New York; \$6). The volume serves as an introduction to a larger and more complete work which Mr. Flagg plans to bring out at a later date.

Edward Alden Jewell of the *New York Times* found that the book "while miles over the layman's head, will probably end by revolutionizing art—if, that is, the matter can ever be expounded in A B C terms. The following statement in a letter makes sufficiently simple reading:

"Art in the highest sense of the term may be said to be a work endowed with qualities superior to nature; the product of the mind of man. Some of this we find in modern art. The artist stamps his personality on his work. But the Greeks went further, adding perfect harmony of proportion. It therefore appears that the Greek conception of a fine art differed radically from the modern."

"This thought is expanded in the introduction to the book. After that the reader comes face to face with the highest of the higher mathematics."

Professor Robert W. Gardner, who last winter gave a lecture on dynamic symmetry at the Art Center, New York, is working on a system based on his findings in Plato's "Timaeus."

"Manet" and "Monet"

The two latest additions to the World's Masters series are respectively "Manet" and "Monet," making fourteen in all to date (William E. Rudge; New York; \$7.50 cloth, \$5.00 paper).

The usual short notes on each painter are by Anthony Bertram and they present the characteristics of the artist together with something of his biography.

To those students of art who have been bewildered by the similarity in name of these two French painters these compact little volumes should be a great help in ending their confusion. Manet historically was a link between classicism and impressionism and prepared the way for Monet. Monet is identified as the father of "impressionism" and the school. Light was his real subject rather than form. For this reason reproductions of his work are often unsatisfactory in that his "musical sense of color" cannot be captured.

Nevertheless, the 24 reproductions in half-tone included here are good and serve to give a bird's-eye view of this painter's scope. The works of Manet are excellently reproduced in 24 half-tones in the volume devoted to him.

176 Van Gogh Forgeries

J. B. de la Faille has published a "Catalogue Raisonné" containing all the known works of Van Gogh, and in addition a separate book devoted only to forgeries of Van Gogh. This volume, entitled "Les Faux Van Gogh," contains, beside the text, 51 tables and 176 reproductions of false Van Goghs.

In the World of Rare Books and Manuscripts

A Galileo Letter

A rare autograph letter by Galileo Galilei (1564-1642), the famous Italian physicist and astronomer of the Renaissance, has been acquired by Thomas F. Madigan, New York rare book dealer. According to Mr. Madigan there are probably only two or three other specimens of this kind in the United States and this letter bears a certification of genuineness by Cardinal Pietro Maffi, Archbishop of Pisa, Galileo's birthplace, where he performed some of his most important experiments.

The letter is addressed to Cosimo de Medici, through whose influence Galileo was appointed to the chair of mathematics at the University of Padua, and concerns the telescope. Although Galileo is generally credited with this invention, knowledge of this instrument came from Holland prior to the former's construction of it. In the letter he explains to the Medici prince the advantages of the use of the telescope in naval warfare, and at the conclusion presents a chart of his observations of the planet Jupiter with the telescope.

Although undated, it is believed that this specimen was written from Padua at the height of Galileo's career and is signed at the beginning as was customary with the writers of that period.

In presenting the telescope to Cosimo de Medici, Galileo assured him he would keep this invention a secret and exhibit it only to his Highness. The first instrument he constructed magnified only three times but subsequent ones magnified 30 times, enabling him to visualize Jupiter and its satellites as well as the mountains of the moon.

Napoleonic Mystery

A group of 426 books from the 12,000 volume library formerly owned by Napoleon and Empress Marie Louise has been placed on exhibition at the Prussian State Library in Berlin. According to the New York Post, the exhibition has not helped to clear up the mystery of the present ownership and the former place of custody of the collection. All that was announced was that the exhibits had been lent by the Friends of the Prussian State Library Society. One supposition is that the books belong to the former Empress Zita of Austria and that they will finally find their way to the auction room. It is believed Marie Louise took the library to Austria after Napoleon's fall.

The volumes on view in this show, which is attracting collectors from all parts of the world, were almost all designed for the Emperor's own use. Each is bound in hand-tooled, gold-embossed leather. The literature of nearly every nation is represented.

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A Rosenbach Gift

As a memorial to his mother, Dr. A. S. W. Rosenbach has given the American Jewish Society an extensive collection of rare books, pamphlets, documents and autographed letters, valued at close to \$150,000. The collection, comprising about 5,500 items assembled over a period of 30 years by Dr. Rosenbach, contains valuable source material on the history of the Jewish race in America during Colonial, Revolutionary and Civil War times. Dr. Rosenbach is president of the society.

In the manuscript group there are 1,000 letters and documents pertaining to Mordecai Sheftall and his son, who was Quartermaster General of the Continental Army of Georgia, 1776-79; records of inquisition trials of the Jews in Mexico in the XVIth and XVIIth centuries; and a series of letters from Alexander Mayer, who left his Philadelphia home to become a Forty-Niner in San Francisco. Among the rarities are imprints from the Bradford press of Colonial days. Autograph items include letters from prominent public figures during the period between Franklin and Lincoln.

Rare Books Not Depressed

Despite the depression, more than half a million dollars was expended for rare books and manuscripts during the past New York auction season. Sponsors of book auctions throughout the country were surprised at the large totals of some of the sales and at some of the individual prices paid. Dr. A. S. W. Rosenbach broke the record for the season, when he paid \$23,000 for a Thomas Jefferson letter, dated at Philadelphia, July 1, 1776.

Americana and first editions of American authors brought surprising prices. A rare copy of James Fenimore Cooper's "Last of the Mohicans," which originally had cost the owner \$32.50, sold for \$3,200 at the sale of the John P. Kane collection. Mark Twain was represented at that sale by a first edition of "Tom Sawyer" which brought \$1,950. A price of \$2,900 was paid for the original printer's copy, with Washington Irving's manuscript revisions, of the second edition of his "Life of Columbus."

John Wesley's Last Letter Sold

What is believed to have been John Wesley's last letter, written a week before his death, was sold to Maggs, London rare book dealers, for \$1,050 at a Christie auction of the library of Mrs. A. M. Wilberforce. It deals with slavery, "that execrable villainy, which is the scandal of religion, of England, and of human nature."



or send 30 cent stamp to 2 Dorsel Building, London, E. C. 4, England, for a specimen copy.

More Treasures

Charles Sessler, Philadelphia rare book and art dealer, recently returned to America from a six weeks' art buying expedition to England. An Associated Press dispatch from London asserted that he acquired fully \$5,000,000 worth of rare books, prints, manuscripts and other art treasures. According to Mr. Sessler the really fine items on the European market remain at a high price level.

Among the first edition copies of the world's great classics, Mr. Sessler made the interesting purchase of Dean Swift's "Gulliver's Travels," with the first state of the portrait frontispiece. The volume was originally sold at the dispersal of Swift's own library. Its rarity is enhanced by a number of original notes which are either Swift's own handwriting, or, if not, are editorially interesting in connection with corrections in text which were made for later issues of Gulliver.

Another book of outstanding interest is a copy of what is known among book collectors as "The Theuerdank," the only book printed by Schönsperger at Nürnberg. It was issued for private distribution after the death of Emperor Maximilian in 1519 and is a prime favorite with collectors for the beauty of its woodcuts, the allegory of the poem and the importance of its typography. The poem was written directly from the papers of Maximilian's secretary by Pfintzing for the special delight of the King of Spain, afterwards Emperor Charles V. The papers are supposed to have been dictated or inspired by the Emperor himself, telling the romantic story of the wooing of Mary of Burgundy by Maximilian. There are 118 woodcuts done by such early masters as Hans Schaeuffelin, Leonhard Bach, Hans Burgkmair and Wolfgang Trout.

"The Pilgrimage to the Holy Land" by Bernhard Von Breydenbach, described frequently by bibliographers as the most notable of XVth century illustrated books, was another purchase. It is believed to be the first illustrated book of travel, and certainly the earliest to appear containing panoramic views. This copy was printed by Renwic at Mayence, 1486. It is a folio, with some of the leaves extended to receive large maps—Venice, Modon, Candia and Rhodes. The Venice addendum is five feet long.

An interesting relic which Mr. Sessler picked up is a pedigree specimen of a hornbook. This example was fully described by Andrew W. Tuer in his history of the hornbook. Few have ever seen an original hornbook because of their great scarcity. Hornbook is a name applied to a sheet containing the letters of the alphabet, the numerals and other material, mounted on wood and protected with transparent horn. It was used as a primer for children.

Brazil's First Book

Among dusty tomes of manuscript, stored for years in the library of the Itamaraty Palace in Brazil, the first book ever published in that country, a small 20 page volume, has been discovered. It gives an account of the arrival in Brazil in 1747 of the Bishop of Rio de Janeiro, Frey Antonio do Desterro Malheiros, and was printed in that year. A note appears in longhand on one of the first pages which reads in translation, "First book to be printed in Rio de Janeiro and Brazil."

Great Calendar of U. S. and Canadian Exhibitions

Birmingham, Ala.
PUBLIC LIBRARY—Aug.: Ninth "A" and "B" circuit exhibition, Southern States Art League.

Montgomery, Ala.
MUSEUM OF ART—Aug.: Hoffman Memorial exhibition of portraits.

Berkeley, Cal.
CASA DE MANANA—Aug. 1-15: Oils and water colors by Eveline Flannigan Davis, Aug. 16-31: Antique Chinese embroideries, cloisonne, paintings.

Laguna Beach, Cal.
ART ASSOCIATION—Aug.: 14th Annual anniversary exhibition of founding of association. **VERN BURFORD GALLERIES**—Aug.: California painters.

La Jolla, Cal.
ART ASSOCIATION—Aug.: Summer Sketch exhibition.

Hollywood, Cal.
HARVEY GALLERIES—Aug.: Old and modern paintings.

Los Angeles, Cal.
LOS ANGELES MUSEUM—Aug.: Permanent collection; contemporary Spanish show; primitives given and loaned to Museum. **FRANK AINSLEE GALLERIES**—Aug.: Paintings of California. Maurice Braun. **DALZELL-HATFIELD GALLERIES**—Aug.: Paintings of California, Edward Bruce, Charles Reiffel, Millard Sheet, Leland Curtis. **BILTMORE SALON**—Aug.: Exhibition, contemporary American painters.

Oakland, Cal.
ART GALLERY—To Aug. 9: Carl Hedstrom Memorial exhibition; water colors, John Whorf.

Pasadena, Cal.
GRACE NICHOLSON GALLERIES—Aug.: Paintings, Modern Mexicans; old Chinese portraits; Chinese glass paintings; Pomo Indians, Grace Hudson.

San Diego, Cal.
FINE ARTS GALLERIES—Aug.: Sixth Annual Southern California exhibition; wood blocks, Frank Morley Fletcher.

San Francisco, Cal.
ART ASSOCIATION—Aug.: "Fifty Prints of the Year," **CALIFORNIA PALACE OF THE LEGION OF HONOR**—Aug.: "Vanishing India," paintings by Stowits; drawings, Hans Hofmann; water colors, Sergey Scherbakov. **S. & G. GUMP**—Aug.: Exhibition of painting and prints.

Denver, Colo.
ART MUSEUM—To Aug. 15: 37th Annual exhibition of Colorado and Rocky Mountain artists.

Washington, D. C.
UNITED STATES NATIONAL MUSEUM (Smithsonian Institution)—Aug.: Pictorial photographs from Stephen Tyng Foundation.

Atlanta, Ga.
HIGH MUSEUM OF ART—To Aug. 15: Water colors, and oils, Lamar Dodd.

Chicago, Ill.
ART INSTITUTE—Aug.: Leonora H. Gurley Memorial collection of drawings; etchings, Tiepolo, Canaletto, Piranesi; English XVIIIth century color prints; etchings, James McIver, Clarence Buckingham collection; exhibition, children's classes of Institute. **ARTHUR ACKERMANN & SON**—Aug.: XVIIIth and XIXth century aquatints; drawings, Thomas Rowlandson; sporting paintings and prints. **CHICAGO GALLERIES ASSOCIATION**—Summer: Paintings by members.

Springfield, Ill.
ART GALLERY OF STATE MUSEUM—To Aug. 31: Fifth Annual Exhibition of Illinois Academy of Fine Arts.

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—Summer: Permanent collection.

New Orleans, La.
DELGADO MUSEUM—Summer: Loans of oil paintings from Mrs. Edgar Stern; permanent collections.

Portland, Me.
L. D. M. SWEAT MEMORIAL ART MUSEUM—Aug.: Exhibition of contemporary American artists.

Baltimore, Md.
MUSEUM OF ART—Aug.: Cone collections of textiles; jewelry and modern prints; etchings by Old Masters; Garrett collection of prints; recent accessions. **MARYLAND INSTITUTE**—Aug.: Student work; Barye bronzes; permanent exhibition.

Boston, Mass.
MUSEUM OF FINE ARTS—Summer: Spaulding collection of French paintings; landscapes and seascapes of XIXth century; chiaroscuro prints; early Italian engravings; water colors, Winslow Homer. **CASSON GALLERIES**—Summer: XVIIIth century portraits and landscapes; sporting paintings; contemporary British and American paintings. **DOLL & RICHARDS**—Summer: Miscellaneous exhibitions. **GOODSPEED'S BOOK SHOP**—Summer: Contemporary American etchings. **GRACE HORNE'S GALLERIES**—Summer: Paintings, water colors and etchings. **ROBERT**

C. VOSE—Summer: Colonial portraits; old portraits; old ship paintings.

Cambridge, Mass.
FOGG ART MUSEUM—Summer: XVIIth century English water colors, French drawings; XVIIth and XVIIIth century Italian and German artists; XVIIIth century English etchings; XIXth century lithographs.

Hingham Center, Mass.
PRINT CORNER—Aug.: Fourth Annual Review by Print Corner exhibitors.

Rockport, Mass.
THE PANCOAST GALLERY—Aug.: Contemporary American artists.

Worcester, Mass.
ART MUSEUM—Aug.: Collections owned by Museum.

Grand Rapids, Mich.
ART ASSOCIATION—Aug.: Paintings, Ramon de Zubiaurre; Grand Rapids artists and amateurs; print exhibition.

Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—Aug.: Permanent collection.

Minneapolis, Minn.
INSTITUTE OF ARTS—Aug.: Paintings of Vanishing India, Stowits; drawings, Adolf Dehn; Herschel V. Jones collection of prints; paintings, Mrs. John Washburn and Mr. and Mrs. Alfred Pillsbury collection; Cambodian sculpture; Piranesi engravings; English and American pewter; early American silver; pottery from Mimbre and Gila valleys; Chinese jades, porcelains and terra cottas; Persian pottery from Alfred Pillsbury collection. **MOORE & SCRIVER**—Aug.: Water colors, Jean D. St. Paul; marines, Rev. Philip Osgood; etchings, Frank Brangwyn, Leon West, Martin Lewis, John Taylor Arms.

Kansas City, Mo.
KANSAS CITY ART INSTITUTE—Aug.: Students' exhibition of Kansas City Art Institute.

St. Louis, Mo.
CITY ART MUSEUM—Aug.: "Fifty Prints of the Year"; Austrian paintings; water colors and drawings.

Manchester, N. H.
CURRIER ART GALLERY—Aug.: Corcoran Biennial; European advertising photography.

Hopewell, N. J.
LIBRARY MUSEUM—Aug. 6-31: Fans.

Newark, N. J.
NEWARK MUSEUM—Aug.: Modern American paintings and sculpture; French design; Jaehne loan collection Japanese art; recent accessions. Aug. 24-Sept. 12: Soap sculpture.

Brooklyn, N. Y.
BROOKLYN MUSEUM—Aug.: Audac exhibition; summer show of contemporary artists; paintings, Irene Weir; collection of Russian native art; Freyer collection of Hispano-Peruvian art; modern French masters; block prints (Block Print Club of Philadelphia).

Buffalo, N. Y.
ALBRIGHT ART GALLERY—Aug.: International Print makers' exhibition.

New York, N. Y.
METROPOLITAN MUSEUM OF ART—Aug.: Loan exhibition of arms and armor; Japanese printed greeting cards; Indian and Indonesian textiles; lace and costume accessories; daggers and knives; loan exhibition of prints relating to early American history. **ACKERMAN & SON**—Aug.: Old American and English yachting prints. **THOMAS AGNEW & SON**—Aug.: Paintings by Old Masters; drawings and engravings. **AMERICAN WOMAN'S ASSOCIATION**—Aug.: Exhibition by artist members. **ARDEN GALLERIES**—Aug.: Wood engravings, Gertrude Hermes; garden furniture; watercolors; furniture and textiles based on Indian, Spanish Colonial and Mayan designs. **ARGENT GALLERIES**—Aug.: Oils, watercolors, prints and sculpture, National Association Women Painters and Sculptors. **ART CENTER**—Aug.: Budgeted Interiors; New York Society of Craftsmen; Mexican craftwork. **BABCOCK GALLERIES**—Aug.: Paintings, water colors, etchings, American artists. **BELMONT GALLERIES**—Aug.: Exhibition of Old Masters. **BROWNELL-LAMBERTSON GALLERIES**—Aug.: Modern sculpture, paintings, prints, interiors, ceramics and glass. **FRANS BUFFA & SONS**—Aug.: Paintings, William H. Singer, Jr. **OTTO BURCHARD & CO.**—Aug.: Animal motifs in early Chinese art. **BUTLER GALLERIES**—Aug.: Mezzotints. **CAZ-DELBO GALLERIES**—Aug.: Paintings, American and foreign artists. **CAZ-DELBO GALLERIES**—Aug.: Drawings, etchings and lithographs, modern French artists. **LEONARD CLAYTON GALLERY**—Aug.: Prints and paintings, contemporary American artists. **DELPHIC STUDIOS**—Aug.: Group exhibition of Mexican artists; works of Orozco. **DEMOTTE GALLERIES**—Aug.: Modern French paintings. **DUDENSING GALLERIES**—Aug.: XIXth century and XXth century paintings, water colors, sculpture. **DURAND-RUEL**—Aug.: Paintings, French artists. **EHRICH GALLERIES**—Aug.: Paintings by Old Masters; antique English furniture and modern accessories.

FERARGIL GALLERIES—Aug.: Group exhibition American paintings and sculpture. **PASCAL M. GATTERDAM**—Aug.: American landscapes. **G. R. D. GALLERIES**—Aug.: Retrospective show. **GRAND CENTRAL GALLERIES**—Aug.: Annual Founders' Exhibition. **HACKETT GALLERIES**—Aug.: Paintings, Simka Simhovitch, Emanuel Romano, Beagary, etc.; sculpture, Lovet-Lorski, Hein Warneke. **HARLOW McDONALD & CO.**—Aug.: Old and modern prints. **MARIE HARRIMAN GALLERIES**—Aug.: French contemporary artists. **GALLERY OF P. JACKSON HIGGS**—Aug.: Paintings by Old Masters. **EDOUARD JONAS GALLERIES**—Permanent exhibition of French XVIIIth century furniture. **FREDERICK KEPPEL & CO.**—Aug.: Miscellaneous collection of etchings. **KLEEMAN-THORMAN GALLERIES**—Aug.: Prints, old and modern masters. **THOMAS J. KERR**—Aug.: Paintings, tapestries and antiques. **KLEINBERGER GALLERIES**—Aug.: Exhibition of Old Masters. **J. LEGER & SONS**—Aug.: English portraits and landscapes of XVIIIth century. **JOHN LEVY GALLERIES**—Aug.: Old Masters. **MONTROSS GALLERY**—Aug.: Paintings, American artists. **MUSEUM OF MODERN ART**—Aug.: Memorial exhibition collection of Lizzie Bliss. **METROPOLITAN GALLERIES**—Aug.: Old Masters. **NATIONAL ARTS CLUB**—Aug.: Members' annual exhibition of small paintings. **NEWHOUSE GALLERIES**—Aug.: Decorative portraits and landscapes XVIIIth century. **NEW ART CIRCLE**—Aug.: Little International exhibitions. **PARK GALLERY**—Aug.: Pastel portraits, Edna Frances Edell; paintings of horses, S. W. McGargee, Jr.; portraits, Howard Hildebrandt; portraits of dogs, Falla Steele Doolittle. **PEARSON GALLERY OF SCULPTURE**—Aug.: Bronze replicas of antique sculptures. **PUBLIC LIBRARY**—Aug.: Forgotten print makers; book-plates, S. L. Smith; American city views. **REINHARDT GALLERIES**—Aug.: Paintings, Old Masters and modern French and American artists. **ROERICH MUSEUM**—Aug.: Paintings by Old Masters, Tibetan Banner paintings, Russian Icons. **SALMAGUNDI CLUB**—Aug.: Annual Summer exhibition. **SCHULTHEIS GALLERIES**—Aug.: Paintings by American and foreign artists. **JACQUES SELIGMANN & CO.**—Aug.: Modern drawings, paintings and water colors. **SCENIC ARTISTS**—Aug.: Eugene Dunkel and Joseph Teichner, E. & A. SILBERMAN—Aug.: Objets des Arts Primitifs. **S. P. R. GALLERIES**—Aug.: Summer show of paintings. **MARIE STERNER GALLERIES**—Aug.: American and French paintings. **E. WEYHE GALLERIES**—Aug.: Paintings, water colors, lithographs, woodcuts, American contemporary artists. **WOMEN'S CITY CLUB**—Aug.: Loan exhibition 12 paintings, National Association Women Painters and Sculptors. **HOWARD YOUNG GALLERIES**—Aug.: Old and modern landscapes.

Rochester, N. Y.
MEMORIAL ART GALLERY—Aug.: Permanent collections; contemporary American paintings; Arctic paintings and sketches, Lawren Harris and A. Y. Jackson. **GEORGE BRODEHEAD GALLERIES**—Aug.: Contemporary American paintings.

Santa Fe, N. M.
MUSEUM OF NEW MEXICO—Aug. 1-25: Katherine Larkin's exhibition of work of boys in Reform School in New York; paintings, Jean Guerin; etchings and prints.

Syracuse, N. Y.
MUSEUM OF FINE ARTS—Aug.: Paintings, Sue Mae Gill; water colors, Paul L. Gill; permanent collection of paintings.

Cincinnati, O.
CINCINNATI ART MUSEUM—Aug.: Old Masters; work of Cincinnati artists; paintings of the American school; drawings and etchings; Greek sculpture and pottery; art of the mid-XIXth century; Rockwood pottery.

Cleveland, O.
MUSEUM OF ART—Aug.: Paintings and water colors from museum collection; laces.

Columbus, O.
GALLERY OF FINE ARTS—Aug.: Million dollar permanent collection of modern art, gift of Ferdinand Howald; old masters; rare fans and Chinese armor; Japanese embroideries; paintings, George Bellows, Sorolla and Monet.

Dayton, O.
DAYTON ART INSTITUTE—Aug.: War posters loaned by Mrs. Henry Loy.

Toledo, O.
MUSEUM OF ART—Aug.: 19th Annual exhibition of selected paintings by contemporary American artists; etchings, Cameron, McBryde, Muirhead Bone, Bellows, Whistler, Pennell.

Philadelphia, Pa.
ART ALLIANCE—Aug.: Exhibition by members in all media. **ACADEMY OF FINE ARTS**—Aug.: Permanent collection of paintings.

Providence, R. I.
RHODE ISLAND SCHOOL OF DESIGN—Aug.: Recent acquisitions by the Museum. **NATHANIEL M. VOSE**—Aug.: Selected group of oil paintings.

Memphis, Tenn.
BROOK MEMORIAL ART GALLERY—Aug.: New

Calendar

York Water Color Rotary (A.F.A.) Stained Glass window designs (George P. Ennis).

Dallas, Tex.

PUBLIC ART GALLERY—Aug.: Recent acquisitions, painting and graphic art; Joel T. Howard collection.

Houston, Tex.

MUSEUM OF FINE ARTS—To Aug. 15: Soap sculpture exhibition. Aug: Water colors, Millard Sheets; wood cuts, Prescott Chaplin. HERZOG GALLERIES—Aug.: Etchings, Jose Arpa; Spanish potteries.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM (San Antonio Art League)—Aug. 12-Sept. 2—Mexican Arts. MILAM GALLERIES—To Oct. 1: Paintings, Jose Arpa, Carl Blenner, J. H. Sharpe; etchings, Troy Kinney, Percy Crosby.

Salt Lake City, Utah

W. M. McCONAHAY GALLERIES—Permanent Exhibition of Western paintings, John Fery.

Seattle, Wash.

ART INSTITUTE—Aug.: Northwest Print makers; permanent collection of Chinese and Japanese art.

Madison, Wis.

HISTORICAL LIBRARY GALLERY—Aug.: National exhibition of soap sculpture. UNIVERSITY OF WISCONSIN—Aug.: International Water Color Exhibit.

Milwaukee, Wis.

ART INSTITUTE—Aug.: Paintings, Ida Shelesnyak; Colt School of Art exhibit, Aug. 15-25; Ft. Dearborn prints. JOURNAL GALLERY—Aug.: Paintings (Layton Art Gallery). LAYTON ART GALLERY—Aug.: Exhibition of student work.

Oshkosh, Wis.

PUBLIC MUSEUM—Aug.: Washington, D. C. Landscape Club paintings. Prairie Print makers; Summer flower show.

New Academicians

Thirteen new academicians and associates have been elected by the National Academy of Design. Academicians: William H. Singer, Jr., Van Deering Perrine, Lillian Westcott Hale, Jules Guerin, Barry Faulkner, Laura Gardin

Fraser (sculptor), Malvina Hoffman (sculptor), J. Monroe Hewlett (architect). Associates: Louis F. Berneker, Frederick Bosley, Alexander Bower, Andrew Winter, Frances Grimes (sculptor).

The Museum at Tel-Aviv

Details come from Tel-Aviv, in Palestine, of the founding there of a museum consecrated to ancient and modern Jewish art. A special room is reserved for originals and copies of the masterpieces of Hebrew painters and sculptors depicting scenes from the lives of the heroes of the race and illustrating the Bible. There will be several rooms for current exhibitions.

Museum Staff Artist Dead

Mrs. Lindsey Morris Sterling, aged 54, sculptor and artist, who had been associated with the American Museum of Natural History for the last 30 years, died July 23. She had worked in the Department of Vertebrate Paleontology as staff artist, and for the past 25 years every publication issued by that department has contained examples of her work.

Museum Faces Year's Delay

Harding Scholle, director of the new Museum of New York, at 104th St. and 5th Ave., has announced that because of the lack of \$100,000 with which to install the exhibits, the museum will not be opened to the public until next spring.

A Van Dyck Is Stolen

Burglars in a suburb of Frankfurt, Germany, entered the villa of a retired industrialist and stole Van Dyck's panel "Christ Carrying the Cross," 13 by 18 inches, valued at \$50,000, and "A Musical Party" by Antonius Palamedes, 23 by 30. A reward of \$12,000 has been offered.

"Bed of Ware"

The "Great Bed of Ware" will not come to America. It has been bought by the Victoria and Albert Museum, through the National Art Collection Fund, from Frank Partridge & Sons, London and New York antique dealers.

This oak bed, with its gigantic proportions, is perhaps the most famous piece of English furniture in existence and has been mentioned frequently in the literature of the last 300 years. It is said that its original owner was Richard, Earl of Warwick, known as "the Kingmaker," who was slain at the battle of Barnet in 1471. Shakespeare refers to it in "Twelfth Night" in mentioning a "sheet big enough for the Bed of Ware in England." An allusion in Ben Johnson's "Silent Woman" in 1609 shows that it had become an object of familiar jest. A century later Sir Henry Chauncey mentions an occasion when "six citizens and their wives came from London" and for a "frolick" all slept in the great bed. At that time it was in the Crown Inn at Ware. For the past 50 years it has been housed in a building on the grounds of Rye House, Hoddesdon.

The bed is a magnificent specimen of Elizabethan craftsmanship, eleven feet square. It is richly carved with foliage, terminal figures and geometrical ornamentation in the full style of the English renaissance. Traces of the original painted decorations remain.

A Tragic Goya

A self-portrait of Goya, ranked by Prof. Alfred Vance Churchill, director of the Smith College Museum of Art, as one of the most important paintings by that artist in this country, has recently been purchased by that institution. "The tragic expression probably reflects the dreadful experiences of the French invasion," Prof. Churchill explained.

Buyers' Guide to THE ART DIGEST'S Advertisers

Street Address Will Be Found in Ad. Leading firms listed here will gladly mail announcements or catalogues to Art Digest readers on request.

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Art Institute of Chicago, Chicago, Ill.

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Scott Carlee School, Boston

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Chicago Academy of Fine Arts, Chicago, Ill.

Chouinard School of Art, Los Angeles, Calif.

Cleveland School of Art, Cleveland, O.

Corcoran School of Art, Washington

Art School of the Detroit Society of Arts and Crafts, Detroit, Michigan

Dayton Art Institute, Dayton, Ohio

Designers Art School, Boston

Grand Central School of Art, New York City

Harrisburg School of Art, Harrisburg, Pa.

Kansas City Art Institute, Kansas City, Mo.

Loyola School of Art, Milwaukee, Wis.

Livingstone Academy, Washington, D. C.

Maryland Institute, Baltimore, Md.

Metropolitan Art School, New York

National Academy of Art, Chicago, Illinois

Name Los, New York

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N. Y. School of App. Design for Women, New York

Otis Art Institute, Los Angeles

Penn Academy of the Fine Arts, Philadelphia, Pa.

Phila. School of Design for Women, Phila.

Pratt Institute, Brooklyn, N. Y.

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School of the Arts, Santa Barbara, Cal.

The School of Fine Arts, Boston, Mass.

St. Louis School of Fine Arts, St. Louis, Mo.

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A Review of the Field in Art Education

Misgivings

Much has been written about the future of the School of the Boston Museum of Fine Arts since the announcement was made that a majority of the old teachers had been replaced by a new staff, built around Rodney J. Burn and Robin Guthrie, two young Englishmen from the Slade School in London. Founded in 1877, with large hopes and small resources, the museum school became the very keystone around which the "Boston School" was formed. Most of the adverse criticism of the change comes from those who feel that the new system will depart radically from the old and break the time-honored traditions which have given the school its distinctive record.

A. J. Philpott, writing in the Boston *Transcript*, expressed the fear that the idea is "to change the traditions that have prevailed in the school and bring it into harmony with the jazz age." After referring glowingly to the past achievements of the school, Mr. Philpott said: "In a way this school has become as famous in the art world as Harvard College has in other educational activities and in other respects. For it has preserved in art education something of that same atmosphere of social and educational dignity which has distinguished Harvard from the beginning.

"And it has also reflected the dignity which has characterized the whole conduct of the art museum itself and which has seemed at times—to the outer world—a bit too ultra, but which is really nothing but 'the Boston way of doing things.' It doesn't make much noise about what it is doing. It does things and the things it does speak for themselves.

"Of course there never was an art school that satisfied everybody, because taste in art matters is tidal—has a sort of ebb and flow. And then again each generation has slightly different ideals of its own about art as it has about many other things—ideals which are the result of an interplay of the forces that are dominant in the cultural life of the time.

"But there are certain things in the fine arts—certain principles—that are just as fundamental as the underlying principles involved in building a house or building a ship.

"And the first duty of every real art school is to teach and inculcate these fundamental principles—correct drawing, correct perspective, correct knowledge and use of colors, correct knowledge of the human body and at least

Sketching Prize



"The Pirate," by Rafael Valdivia.

Beginning last January the Eberhard Faber Pencil Company has been offering a monthly sketching prize of \$50. Interest in these contests has been keen, the contestants coming from nearly every walk of life. In January the winner was a California architect; in February, a Philadelphia artist; in March, a veteran of the British Army; and in April, another California architect. The entries show great variety of subject matter and technique.

Reproduced herewith is the May prize winner, "The Pirate," by Rafael Valdivia, a cartoonist on the staff of the New York *Sun*, professionally known as "Rafael." Practically the only condition attached to the contests is that the sketches be done with Mongol Colored Pencils. For information address: Eberhard Faber Pencil Co., 37 Greenpoint Ave., Brooklyn, N. Y.

something like a correct knowledge of the many visible things in life and nature which may enter into a picture or other work of art.

"And in large measure this is the sort of equipment which the School of the Museum of Fine Arts has striven to give its students from the day it was opened in January, 1877."

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Macky's View

One of the most frequently repeated criticisms of American art is that it "suffers from lack of traditions." E. Spencer Macky, executive director of the California School of Fine Arts, takes issue, saying that conceptions of art are far too much bound by tradition. Culture, he maintains, is something more than a carefully hoarded collection of standards.

"This is a young country," wrote Mr. Macky in the San Francisco *Chronicle*. "For lack of a long artistic history of its own, it tends to adopt European history complete and to follow foreign manners without qualification by local conditions. Culture is thus regarded as a carefully hoarded collection of standards of thought and expression adopted from other times and places. Culture is something more than that. It is an attitude, a free range of intelligence and feelings among the experiences of life.

"San Francisco art would be benefited if the public that is interested in it would free itself of preconceived notions—dictated by so-called cultural traditions—of what paintings should be like. New works are too often met with disapproval just because they do not appear to be good legal imitations of the kind of painting that has won prestige in the past.

"Approval and disapproval are important to the artist. Art cannot exist in a vacuum. Pictures are painted to be seen and to be appreciated.

"It is rare for a San Francisco artist to have his work appreciated at home. There are young men and women amongst us who do excellent work, and who could develop magnificently if the public showed interest in their efforts and called upon them to produce more.

"As it is, local students look forward to a narrow prospect. They study and work hard. In the end there is very little outlet for their achievements in fine art. People do not buy their pictures. The young artist then can either drift into a limited local field of commercial illustrating, or he can try to get to New York, where the opportunity in fine art is greater—although competition is severe—and where commercial art presents big possibilities in the way of financial return. The best of these artists deserve public recognition here."

New Rochelle Scholarship

The New Rochelle Art Association has inaugurated an annual scholarship for students of the local high schools. This carries out a plan of the association to do something for students who give promise in the field of art. It is the belief of the sponsors that the year following graduation is a potentially important one and that it should be spent under the best professional influence. This year's scholarship provides a year's tuition at the Phoenix Art School of New York, for the 1931-1932 season.

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A School Directory

The display announcements of art schools that appear in The Art Digest are consulted by nearly everyone who desires art instruction. The educational department of the magazine has become in every sense a directory of American art schools—the only one that is universally available. If any reader desires further information than is afforded by these announcements, The Art Digest will gladly supply it. Address: 116 E. 59th St., New York City.

Leaves Faculty



"The Medici Fountain," by
James T. Harwood

James T. Harwood, head of the art department of the University of Utah since 1923, has resigned to devote all his time to painting and etching. He has been a frequent exhibitor at the Paris Salon, and this Spring two of his paintings were hung there—"Through Arch of Stone" and "The Medici Fountain, Garden of the Luxembourg."

Mr. Harwood has now become interested in colored etchings, and is one of the few American artists whose work is put out by European dealers.

Wins Foreign Scholarship

A New York girl, Glen Ketchum, was awarded the 1931 Ethel Morrison Van Derlip traveling scholarship at the Minneapolis School of Art. This prize consists of a cash award of \$2,000 for foreign travel and study and is bestowed annually upon a student of "exceptional ability and application."

Miss Ketchum is an advanced student with several commissions for various mercantile organizations in Chicago to her credit, as well as the second award for drawing in the 1930 Twin Cities exhibit at the Art Institute of Minneapolis. She plans to go to France to do creative work in painting.

The Addie M. Day scholarship and the Woman's Club scholarship, each entitling the recipient to a full year's tuition at the school, were won respectively by William Norman of Duluth and Lolita Wadman of Minneapolis. Nineteen other scholarships amounting to \$1,500 in tuitions were awarded.

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League Department

[Concluded from page 31]

everyone, for a knowledge of art is an economic asset, and already the influence of this cultural subject is noticeable in the improved taste that is in evidence all around us.

"Third, many clubwomen endorsed the Vestal Design Copyright Bill, and it passed the House of Representatives, but was returned as of 'not sufficient importance nationally to be presented for vote.' This measure is important because it enables artists to copyright their designs. Similar laws have long been in vogue in Europe, and the piracy of design in this country by manufacturers is a national disgrace.

"Fourth, clubwomen are urged to ask their clubs and individual members to acquire works by native contemporary artists, paintings by the younger men and women as well as by those who have already become famous. Those who own pictures and pieces of sculpture realize the important place of art in the enjoyment of life, besides, the development of artists depends on recognition and encouragement.

"Fifth, to recognize the work of the designer. There has been a tremendous advancement in this art in America. Beauty of design adds to the value of merchandise, and our own people do fully as good work in this line as the designers of Europe."

In the Federation's bulletin, under the caption, "The Aspirations of the Art Division," appear the following encouraging statements:

"For the world must have its art, or the world will be no fit place for man to live in, and the artist must have his opportunity, or his art will die and the artist will die with it."

"America will rise to great cultural heights just as soon as its artists are appreciated and supported."

"To sum up, the main objective of the Fine Arts Department during this year is to encourage an interest in the arts among all our people. We feel that our great lack, in America, has been the failure to encourage the latent talent which exists in all our communities."

To the General Federation of Women's Clubs and its Department of Fine Arts the American Artists Professional League expresses cordial appreciation.

Will Teach in Honolulu

With a background of rich experience in teaching art in New York and Chicago, Grace F. Harvey has arrived in Honolulu to begin her work in creative art for children in the new wing of the Honolulu Academy of Arts built especially for the purpose. A graduate of Vassar, Miss Harvey studied art in Milwaukee, after which she attended Teachers' College of Columbia University. She recently taught at the Riverdale Neighborhood School, New York.

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Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

New Haven, Conn.

NEW HAVEN PAINT AND CLAY CLUB—Annual Exhibition; Public Library; dates not decided; open to all; media: oils, water colors, sculpture, framed prints. Address: Ethel B. Schiffer, Sec., 357 Elm St., New Haven.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—3rd International Exhibition of American Paintings and Sculpture; Art Institute of Chicago; Oct. 29-Dec. 13; receiving dates Oct. 6-15; open to all; prizes. Address: Director's Office, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—3rd International Exhibition of Lithography and Wood Engraving; Art Institute of Chicago; Dec. 3-Jan. 24; closing date not announced; open to all; prizes. Address: Print Dept., Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—12th International Exhibition of Water Colors; Art Institute of Chicago; Mar. 10-Apr. 17; closing date not announced; open to all; prizes; media: water color, pastels, monotypes, miniatures, drawings. Address: Director's Office, Art Institute of Chicago.

CHICAGO SOCIETY OF ETCHERS—22nd International Exhibition of Etchings; Art Institute of Chicago; Feb. 1-29; closing date Jan. 1; open to all; prizes; all metal media. Address: Bertha E. Jaques, Sec., 4316 Greenwood Ave., Chicago.

HOOSIER SALON—8th Annual Exhibition; Marshall Field Picture Galleries; Jan. 23-Feb. 6; closing date Jan. 15; open to Indiana and former Indiana artists; prizes; media: oil, water color, pastel, sculpture, prints. Address: Hoosier Art Gallery, 211 W. Wacker Drive, Chicago.

Springfield, Mass.

SPRINGFIELD ART LEAGUE—13th Special Exhibition of Oil Paintings; City Library; Nov. 14-29; receiving dates Nov. 9-10; open to all. Address: Harriet R. Luminis, 28 Bedford Road, Springfield, Mass.

New York, N. Y.

ARCHITECTURAL LEAGUE OF NEW YORK—47th Annual Exhibition; American Fine Arts Building; open about Feb. 20; closing date for entries about Jan. 20; open to all; media: architectural photographs, sketches, drawings, murals, sculpture. Address: Architectural League, 115 E. 40th St., New York.

ART DIRECTORS' CLUB—10th Annual Exhibition of Advertising Art; Art Center of New York; Apr. 18-May 16; closing date Mar. 2; open to all; \$10 entry fee for each exhibit hung; awards; media: any work pertaining to advertising. Address: Art Directors' Club, Caroline Fleischer, Exhibition Sec., 65 E. 56th St., New York.

NATIONAL ACADEMY OF DESIGN—Winter Exhibition; American Fine Arts Building; dates not set; receiving dates Nov. 9-10; open to all; prizes; media: oils, sculpture, drawings, prints. Address: National Academy of Design, Registrar, 215 W. 57th St., New York.

NATIONAL ACADEMY OF DESIGN—107th Annual Exhibition; American Fine Arts Building; dates not set; receiving dates Mar. 14-15; open to all; prizes; media: oils, sculpture, drawings, prints. Address: National Academy of Design, Registrar, 215 W. 57th St., New York.

SOCIETY OF INDEPENDENT ARTISTS—16th Annual; Mar. 1-31; closing date Feb. 15; open to all; no prizes; no jury; media: painting, sculpture, graphic arts. Address: A. S. Baylinson, Sec., 54 W. 74th St., New York.

Cincinnati, O.

CINCINNATI ART MUSEUM—39th Annual Exhibition of American Art; Cincinnati Art Museum; May 1-29; closing date Apr. 11; open to all living American artists; media: painting and sculpture. Address: Walter H. Siple, Director, Cincinnati Art Museum.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—127th Annual Exhibition in Oil and Sculpture; Pennsylvania Academy; Jan. 23-Mar. 13; closing date not announced; open to all; prizes. Address: Penn. Academy of Fine Arts, John Andrew Myers, Sec., Broad & Cherry Sts., Philadelphia.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS—30th Annual Exhibition; Pennsylvania Academy; Nov. 1-Dec. 6; closing date Oct. 17; open to all; media: ivory miniatures, water colors on ivory. Address: Penn. Society of Miniature Painters, A. M. Archambault, Sec., 1714 Chestnut St., Philadelphia.

PHILADELPHIA WATER COLOR CLUB—29th Annual Exhibition; Pennsylvania Academy; Nov. 1-Dec. 6; closing date Oct. 17; open to all; prizes; media: water colors, pastels, black-and-whites. Address: Phila. Water Color Club, Broad & Cherry Sts., Philadelphia.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—30th International Exhibition of Contemporary Oil Paintings; Carnegie Institute; Oct. 15-Dec. 6; closing date Aug. 25. Any American artist may submit to a jury of acceptance which meets in New York, Sept. 10, and in Pittsburgh, Sept. 12. Address: International Institute, Dept. of Fine Arts, Carnegie Institute, Pittsburgh, Pa.

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ANNOUNCING A HANDBOOK ON PERMANENT PIGMENTS BY DR. MARTIN FISCHER

COMPLIMENTARY COPIES TO BE MAILED TO ALL LEAGUE MEMBERS ABOUT SEPTEMBER FIRST.

At the request of the National Committee on Technique, Dr. Fischer has compiled a simplified statement of the more important facts on the pigments used by artist-painters, taken from his lectures given last February in New York City under the auspices of the League. In this task he was assisted by Miss Margery Ryerson. This brief but excellent manuscript will be printed by the League in August in booklet form, copyrighted under the League's imprint, and a copy will be sent to every member. To all of us who would be assured that our paintings may undergo no change in color effects through the decades or centuries ahead, this handbook is of vital interest and merits serious study.

New members of the League, as they are enrolled, will also receive copies of this handbook.

SOME GENERAL REMARKS BY DR. FISCHER

"I am going to give principles, not receipts." "When you know, you are a master; when you do not know, you are a tradesman's customer."

"There will be no improvement in manufactured goods until the artist knows more about the chemistry of his pigments and media than the salesman."

"Don't get used to non-permanent pigments. It will be harder later to change to good ones."

"There should be a law to make the manufacturer state on the label the exact contents of a paint."

"A laboratory should be endowed and equipped where materials might be sent to be tested."

AND A REQUEST OF PAINTERS

"An artist should write on the back of his canvas as complete a record of his technique as possible. This is the record of his chemical experiment. It will enable another generation to know why or how an artistic achievement was made to continue or to die. Put down:

"1. The nature of the 'ground' used. Tell how you prepared it or what the manufacturer (name him) said it was when he sold it to you."

"2. List the pigments used and give name of manufacturer."

"3. State the media used (oils, varnishes, driers, etc.) and give their brand and maker's name."

"4. Indicate any special techniques employed."

"5. Date the beginning and the ending of your work including retouchings, revarnishing, etc."

A FURTHER REQUEST FROM W. S. BUDWORTH & SON, PACKERS AND SHIPPERS OF WORKS OF ART

Artists should use headless nails only to fasten canvases in frames, into which the picture should be nailed securely, leaving nothing projecting that can scratch another frame that may be leaned against it during cartage to or while at dealers' or exhibitions.

THE LEAGUE'S UNIFORM CONTRACT FORMS, ARTIST AND DEALER, ATTRACT ATTENTION

A prompt reply was made to the following request from Theo. J. Morgan, manager of the new art galleries of Sears, Roebuck & Co., Washington, D. C.:

Our attention has been drawn to the fact that several contract forms are purchasable from you relative to contracts between artists, galleries and dealers. We will be pleased to have a copy of Contract A, Contract B, Contract C and Contract D. If you will kindly send them to us and bill us for them we will make our selection and order in quantities if we find that we can use the contract form for our purposes.

The Sears, Roebuck and Company Art Galleries will be located at 1106 Connecticut Avenue, where exhibits will be held at no cost to the exhibitors for the wall space, advertising, hanging, lighting or invitations. It is a non-profit proposition. No commissions will be charged and no entrance fees will be charged.

The obligations of the exhibitors will be the payment of all transportation to and from the galleries, including packing and insurance. The galleries will not be responsible for fire, theft, damage or any claims for any losses to and because of the showing of the exhibitions.

Our members are aware that the League sponsors no exhibitions, but many may be glad to be informed of the art gallery project outlined in the above letter.

* * *

WIDENING COLLABORATION ON NATIONAL ART MATTERS

The enactment of a Design Copyright Law by our Federal government is an important object of the League, and the Vestal bill, already passed by the House, would undoubtedly have passed the Senate also at its last session but for the unfortunate filibuster of Senator Thomas of Oklahoma.

The League was joined in a common effort by the Artists Guild and the Society of Illustrators. The Art Center, Inc., New York, is committed to work for the passage of such a bill. At its annual meeting in May the American Federation of Arts declared its approval of the cause of design copyright. There is now added the weighty endorsement of the General Federation of Women's Clubs.

Mrs. Howard Green, 104 Franklin Ave., Long Branch, N. J., chairman of the Division of Art of the General Federation, wrote to the League's secretary as follows:

I think you will be interested to know that the delegates representing three million federated club-women endorsed the resolutions which I presented during the Council meeting in Arizona. If there is anything that can be done when the bills are presented in Washington, kindly advise me.

The resolutions offered by the Division of Art and passed at this Council meeting should be of interest to members of the League:

"There is a great deal of undiscovered talent in art in America. Most of it goes to waste because it is almost impossible for an artist to live, although it is better today than when this country was young. America leads the world in the production of great art. That is why the Division is urging the members of the Women's Clubs to do everything possible to aid in this matter by creating opportunities for art and appreciation for artists."

"It is earnestly requested that lovers of art will uphold the following projects:

"First, the 'Roerich Pact,' which originated in Belgium. The plan is to create a flag which will be respected in time of war as international and neutral territory, to be raised above museums, cathedrals, libraries, universities and other cultural centers. This has the approval of 'The Hague Peace Court' and has already been endorsed by thousands of lovers of culture, because art treasures are universal property and belong to no single nation."

"Second, to assist the national movement to urge the teaching of art in all schools by trained art teachers, not only in the United States but in Panama and other American possessions. Drawing, art appreciation, color and design should be taught to to

[Continued on page 30]

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Assur-nasir-pal's



Assyrian Relief from the Palace of Assur-nasir-pal (885-860 B. C.).

The Worcester Art Museum has installed its first important example of Assyrian art, an alabaster relief from the palace of Assur-nasir-pal at Calah (Nimrud). It was uncovered by native excavators in 1916 and was brought away from Mesopotamia under a British permit in 1922, passing into the possession of a Viennese collector. It was imported to the United States in 1930. Reliefs from the same palace are in the British Museum, the Louvre, the Metropolitan Museum, the Boston Museum, the Cleveland Museum and the University of Pennsylvania Museum.

Assur-nasir-pal, patron of the Worcester relief, was in power from 885 to 860 B. C. Calah is mentioned in the Bible as one of four cities founded by this monarch. According to the *Bulletin* of the museum, the city was actually founded by Shalmaneser I about 1300 B. C., but had been abandoned and was reestablished by Assur-nasir-pal. Excavations on the site have been especially fruitful.

Worcester's relief is one of a continuous series of slabs which adorned a corridor of the palace. A British expedition under Sir Austen Layard unearthed some of these between 1845 and 1851. All are alike in the lowness of relief and in the similarity of subject matter.

J. P. Morgan Declines

J. P. Morgan, according to an authoritative report, has declined the presidency of the Metropolitan Museum of Art, giving as his reason "the pressure of business affairs." Ever since the death of Robert W. de Forest, Mr. Morgan had been mentioned as the next president, a position his father held for many years.

Successors to both Mr. de Forest and Edward Robinson, the director, will probably not be selected until the November meeting of the board of trustees. It is expected that the president will be chosen from among the trustees, but it is not certain that the new director will come from the present staff of the museum.

Too Late

The long drawn out fight started by the Stevens Hotel Company to prevent the Art Institute of Chicago from making additions to its present museum building, although finally decided in favor of the Art Institute by the Illinois Supreme Court, has caused so much delay that the Institute will not be able to enlist the aid of the World's Fair Commission in the building campaign.

Two years ago, when the suit was originally filed, the trustees hoped to get the commission to assist in financing the work, the structure to be used as the fine arts building at the Century of Progress Exposition. A campaign, then, to raise funds to erect a permanent building as an addition to the present structure no doubt would have met with success. Now, however, the outlook is far from encouraging. Percy B. Eckhart, vice-president of the Institute and the attorney who won the suit, says: "The raising of funds now will be a slow process. We don't want to compete with the World's Fair. Unless some good angel comes to our aid, there is no hope of completing the building for the fair."

The news letter of the Institute pleads its case eloquently: "Here is one of the important museums of the world. Some of its collections are not equalled in any museum. It is already crowded for space. Its storage quarters are filled with art objects that should be on exhibition but for which there is no exhibiting space. The Art Institute has been one of the forces which have served to nullify the unfortunate publicity that has clung to the city for the past few years. It is through the expansion and growth of such institutions that Chicago will eventually be judged. Every citizen, therefore, with the interests of the city at heart, will echo Mr. Eckhart's hope that 'some good angel will appear' and finance the building of the new addition."

Wrecking a Paradise

J. Eliot Enneking, prominent Boston artist, in a letter to the *Boston Evening Transcript*, presents a formula for the destruction of an artists' colony:

"To make a fishing village popular for the artists to paint in the Summer months, it should have at least one wrecked schooner on the rocks, a few broken-down wharves with old buckets draped in fishing nets, also barrels lying around in a run-down condition, and a few lobster pots with a dory parked in a bunch of eel grass.

"There should be a number of fishermen's shacks, and a crooked lane leading to the main street, with old white houses and green blinds."

Mr. Enneking then describes how a village of this type is destroyed when rich city men come to it, buy up the waterfront, tear down the weather beaten houses and erect brick mansions, straighten the crooked streets, suppress the wildness of nature, and put in its place clipped hedges and shaved lawns. He concludes his letter: "It doesn't take long for a bag of dollars to sideswipe the scenery, and another painters' paradise is ruined forever."

Stuarts Found in London

Two portraits, whose only value was thought to be their frames, were recently bought by an anonymous London collector from an old lady living in a London suburb for \$50. When placed in a Christie auction, the two realized \$12,000. They had been recognized as Gilbert Stuarts. The notables portrayed are George Matcham, son-in-law of Admiral Nelson and a gentleman of the Nelson family.

Stackpole's Pylons



"Man and His Inventions." Design for Pylon by Ralph Stackpole.

Ralph Stackpole, San Francisco sculptor, will soon begin the carving of the pair of 21-foot statues he has modelled for the pylon corners of the San Francisco Stock Exchange Building, and which will stand on 6-foot bases, thus bringing them to a height of 27 feet from the sidewalk level. The models, recently shown to critics, are as monumental in conception as the finished work will be massive in bulk, and have been praised for their strength and modernity. One symbolizes "Mother Earth," and represents "the Spirit of Earth's Products, with accompanying figures of Contemplative and Instinctive Wisdom." The other is "Man and His Inventions," and represents "the Genius of Invention, with figures symbolizing Physics and Chemistry."

The material used will be granite from Knowles, Cal. Approximately 257 tons have been cut for the pylon sculptures. The granite for each group has been cut in three sections, which will be superimposed on each other. The largest section weighs 56 tons, the smallest 30 tons. Each of the pieces will require a flat car of the largest size for its transportation, after some preliminary carving by the sculptor and his assistants at the quarry. The actual carving will begin after they are placed in shaft form at the corners of the building. Stackpole will chisel the groups from plaster casts.

The work is said by critics to be Stackpole's surpassing achievement.

Borglum Visits Denmark

After inspecting his newly emplaced monument to President Wilson at Poznan, Poland, Gutzon Borglum went to Denmark. It was his first visit to his father's homeland. The sculptor was born 64 years ago in Idaho.

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